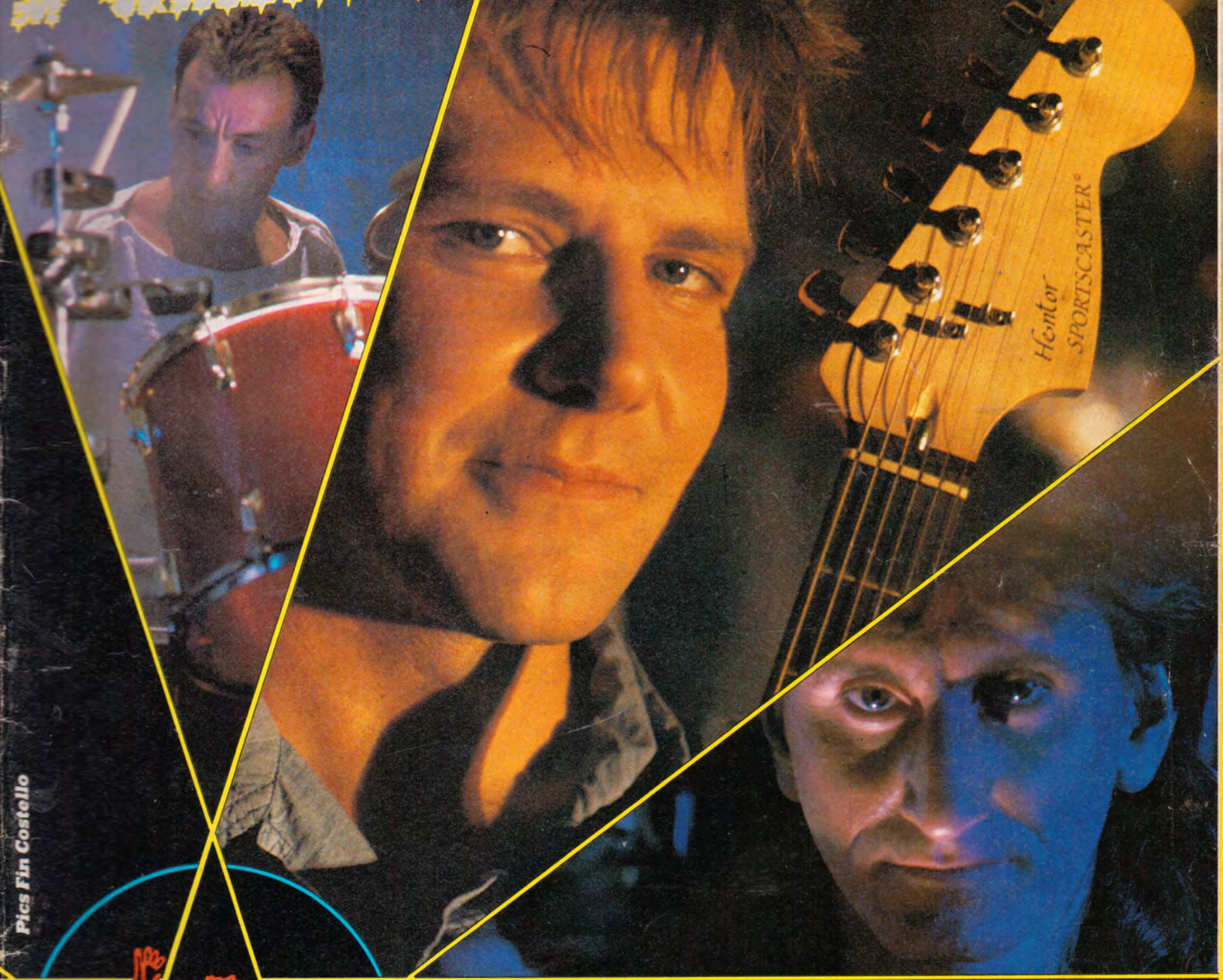
DEEP PURPLE BACK TOGETHER – OFFICIAL!

EXCLUSIVE IRON MAIDEN TOUR DATES!

May 3-16 No 67 70p

KERRANG!



Pics Fin Costello

A DECADE OF RUSH

seven page spectacular

GIRLSCHOOL ★ ANGEL

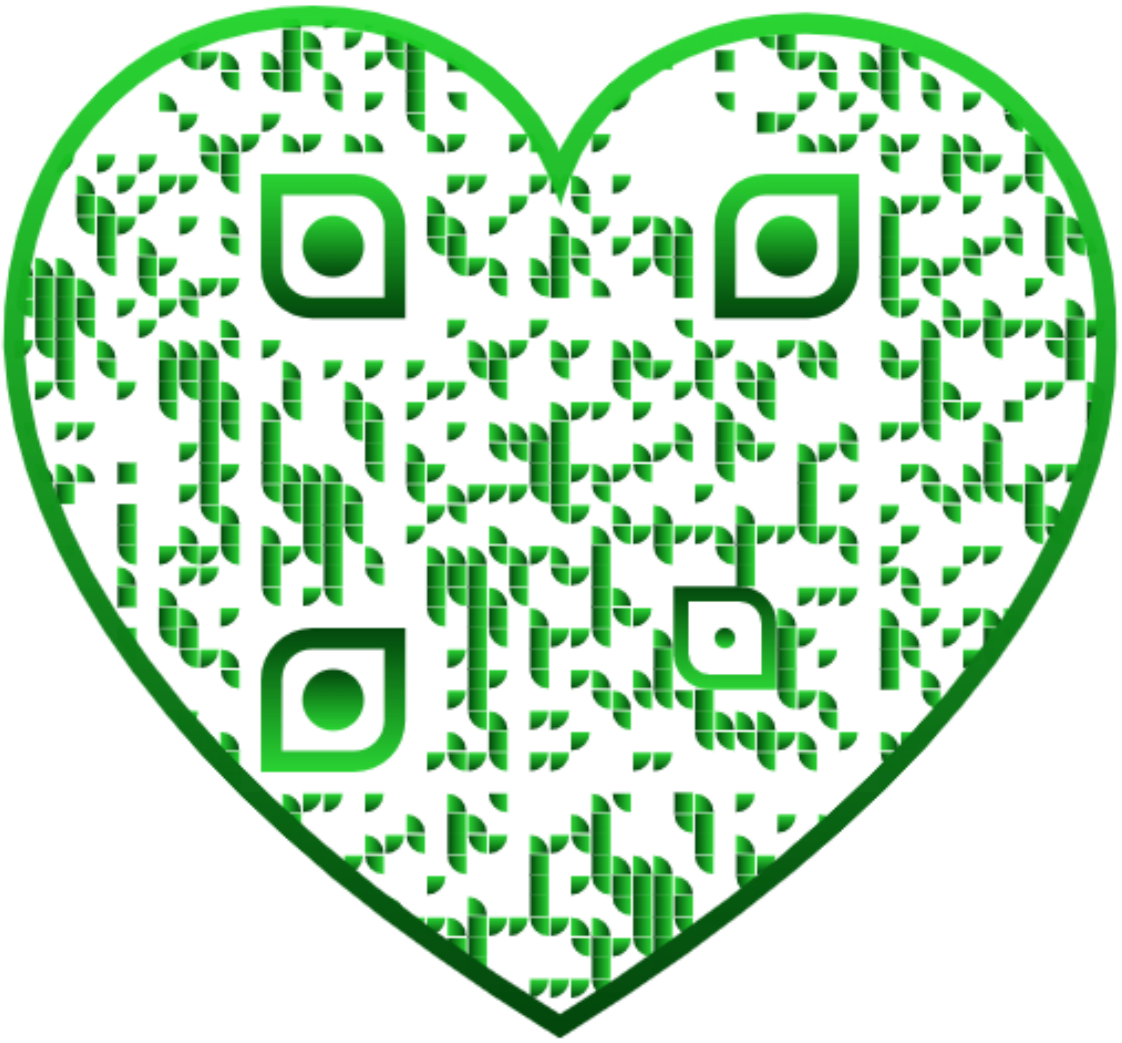
YES ★ GOLDEN EARRING

★ ROUGH CUTT

★ LEGS DIAMOND

★ BABY TUCKOO

★ JUDAS PRIEST



VENOM: WAR IS DECLARED

■ **'AT WAR WITH SATAN'**, the latest album from **Venom** (**Cronos** pictured above), has run into trouble. The HMV record chain, one of the biggest in the country, has withdrawn it from their shelves due to its controversial nature.

According to a spokesman for the company: "We are seeking legal advice on its contents and until such time as we receive a reply it won't be available at any of our outlets." And WH Smith are considering taking similar action.

Responding to this move, Venom's manager **Eric Cook** told *Kerrang!:* "This is ridiculous. The album is no more controversial than our last one ('Black Metal'). This decision has really messed us up. Following the success of our recent single, 'Warhead', there was every chance of 'At War With Satan' breaking into the national Top 50. HMV's withdrawal of stocks will adversely affect our sales in chart return shops and consequently might kill off any chance we might have had to cross over in such a big way."

This is just the latest in a series of incidents, including Capitol Records' decision not to release **W.A.S.P**'s 'Animal (I . . . Like A Beast)' single (see *Mayhem* issue 66), that highlight the current sensitivity towards censorship and obscenity in the UK. It's probably true to say that the recent spate of national media publicity enjoyed by Venom (including airplay for 'Warhead' on **Mike Read's** *Radio One* show) has brought them into the spotlight, thus making the trio a more vulnerable target.

In the meantime, Music For Nations have rush-released the aforementioned W.A.S.P single in 7" and 12" forms and in its original cod-piece sleeve. In fact, it seems that 'Animal . . .' has now been banned *worldwide* by EMI, a course of action said to be unprecedented in the company's history.

On the live front, W.A.S.P hope to be appearing at this year's Reading Festival when, and if, it goes ahead.

■ THE SOUNDTRACK to horror/sci-fi movie **'Phenomena'**, which is likely to get a UK release early in '85, features **Cozy Powell** (drums), **Mel Galley** (guitar/vocals), **Glenn Hughes** (bass/vocals), **Richard Bailey** (keyboards – a member of **Alaska**) and **Budgie**'s **John Thomas** (guitar).

The album has been recorded at the Chocolate Factory in London, with **Tom Galley** at the mixing desk. All the material was written by Mel Galley and Bailey.

Originally, **Ozzy Osbourne** was expected to appear in the movie as the Devil. However, this plan never came to fruition. As yet, no details are available on the film, however it's hoped that the soundtrack will be issued before Christmas.

In the meantime, Glenn Hughes is still very much involved with **Pat Thrall**. The duo are currently working on a second **Hughes/Thrall** album (scheduled for release in late July) with drummer **Mark Craney** (previously with **Jethro Tull** and **Tommy Bolin's** touring band) and keyboards player **Richard Baker**, ex-**Gino Vanelli**'s band. Some production work has already been completed with **Andy Johns** in Los Angeles, however it seems likely that at least one other producer will be involved before the project is finished. As yet, the band have no recording deal, although serious negotiations are underway with at least one major company, and H/T hope to embark on a European tour around September/October.

It also looks as if Hughes will record an album in November with **Gary Moore**.

■ LEEDS BAND **Dedringer** are currently recording a version of the

BRIAN ENO PILOTS U2

■ **BRIAN ENO** is currently working with top Irish band **U2** (**Bono** pictured above) as producer on their latest studio opus. Recording began on May 1 in Dublin, however the results aren't expected to be released on the Island label until the Autumn.

As yet there are no more details available on the album, nor have the quartet announced any touring plans. It would seem unlikely that U2 will be playing live before the end of this year.

Small Faces' Sixties Hit **'Lazy Sunday Afternoon'** with producer **Tom Newman** at Ezee Studios. It's expected to be issued on Neat Records in the near future.

■ WEA RECORDS were recently fined £6,000 by the British Phonographic Industry for the use of certain trading practises to promote **Van Halen's** recent hit 'Jump'. Apparently WEA offered selected record retail outlets free copies of the '1984' album on condition that 'Jump' reached the Top 30.

■ CANADIAN QUARTET **Razor** issue their debut EP at the end of June. Produced by the band with **Terry Marostega**, it has the following track listing:

Side One: **'Killer Instinct', 'Armed & Dangerous'.**

Side Two: **'Ball & Chain', 'Take This Torch'.**

As yet, the band have signed no

MAYHEM!

PURPLE POWER!

DEEP PURPLE *are back together again! And this time it's for real, not just a rumour founded on hearsay and innuendo.*

The five members of the classic Purple line-up – **Roger Glover, Ritchie Blackmore, Ian Gillan, Jon Lord** *and* **Ian Paice;** *pictured above in a 1970 line-up shot – met secretly in America recently to talk about the possibility of the group's reformation. After a lengthy discussion, they eventually made a corporate decision to go ahead with the project.*

This means that Lord and Paice must leave their respective bands (**Whitesnake** *and* **Gary Moore**) *and that* **Rainbow** *have disbanded (although the official word is that the group is 'on hold',* **Kerrang!** *understands that it's highly unlikely Blackmore and Glover will ever return to the fold).*

Says Rainbow manager and prime mover behind the reunion **Bruce Payne:** *"May I stress that this is not a one-off, it's not a ploy just to clean up and make a fast buck. This is going to be a long-term thing."*

The decision to regroup Purple was made less than 24 hours before this edition of **Kerrang!** *went to press, so to say the least, future plans for the band are in an embryonic stage. However, the aim as it stands at the moment is to record an album of all new material (producer to be decided) and then take to the road in early '85 – with American dates not necessarily coming first. Live, the band can be expected to play all the 'Smoke On The Water'-style faves as well as the batch of new songs.*

Continues Payne: "The LP will be very up to date; Deep Purple 10 years on. Still hard and raucous, but more contemporary.

"This is still an extremely new situation," he concludes. "There are a lot of questions remaining to be answered. But rest assured, the Purple reunion is GOING AHEAD."

. . . And rest assured that we'll keep you posted of future developments.

■ FORMER **THIN LIZZY** bassist/vocalist **Phil Lynott** has formed a new band called **Grand Slam**.

The outfit features (above, left to right): **Brian Downey** (drums – ex-Thin Lizzy), **Lawrence Archer** (lead guitar – ex-**Stampede/Lautrec**), Lynott, **Doish Nagle** (rhythm guitar) and **Magnum** man **Mark Stanway** (keyboards).

The quintet are currently touring across Ireland, though return to the mainland for two shows at **London Marquee Club** on **May 30/31**. It's likely more dates will be added in the near future.

Grand Slam are presently negotiating for a major recording deal and hope to begin work on their first album in June. As yet, no more details have been released on this project.

label deals for this record. However, it is expected to be put out in Canada, USA and certain parts of Europe. The outfit's line-up is **Dave Carlo** (guitar), **Mike Campagnolo** (bass), **Tom Griffin** (vocals), **'M-Bro'** (drums).

■ MANCUNIAN BAND **Voltage** have now changed their name to **Klan** and have acquired three new members, *viz* **Geoff Hollows** (lead guitar), **Darren Wilcock** (drums – previously with **Sacred Alien**) and **Bob Hollows** (bass). They join **Michael Robinson** (rhythm guitar) and **Geoff Greenwood** (vocals).

Bob Hollows is only in the band on a temporary basis and any bassists interested in joining Klan (who play HM rock 'n' roll) should contact: **Agency Promotions Project, 448 Wellington Rd South, Heaton Chapel, Stockport, Cheshire**.

The band will be taking part in the final of a contest titled 'The Greatest Band In Manchester' at Annabel's Disco in Manchester on May 8. Admission price is £1 and the evening, which features four bands, starts at 10pm. First prize is 12 hours recording time at a 24-track studio in Hull.

■ FORMER **SACRED ALIEN** vocalist **Sean Canning** has now formed a new band called **White Trash**. Boasting a sound described as 'a talented **Ramones** . . . we are a rock 'n' roll band capable of turning anyone or anything on', the only other permanent member to date is **Johnny Vincent** (bass/rhythm guitar).

The duo have thus far put together a 50-minute set that includes such songs as **'Violent Blood Lust'**, **'Attack'**, **'This Is It'**, **'Born To Be Cheap'** and a cover version of the **Tubes'** celebrated **'White Punks On Dope'**.

■ **GRIM REAPER** begin recording their second album in early August. It will once again be produced by **Darryl Johnston** at Ebony Studios in Hull.

As yet untitled, it'll be issued on the Ebony label before the end of this year.

■ THUNDERBOLT RECORDS have just re-issued **'Red Sea'**, the second album recorded by defunct Seventies band **Warhorse**, who featured former **Deep Purple** bassist **Nick Simper**. The full track listing is:

Side One: **'Red Sea'**, **'Back In Time'**, **'Confident But Wrong'**, **'Feeling Better'**.

Side Two: **'Subilla'**, **'Mouth Piece'**, **'I Who Have Nothing'**.

■ CANADIAN QUARTET **Jade** are currently preparing material for their second album, which is expected to be issued before the end of this year, although as yet it's uncertain which label will be putting it out.

This latest LP will feature songs such as **'Trickster'**, **'If You're Man Enough'**, **'Come Alive Tonight'**, **'The Guillotine'** and **'Instruments Of The Night'**.

■ SWISS QUARTET **Steel Willing** have just recorded a four-track demo tape featuring **'White Sweet Body'**, **'Foreigner'**, **'The Voice Of Love'**, and **'Miss Fantasy'**.

The band are currently looking for a suitable label in Britain to release their very heavy product. Interested parties can contact them *via* **Jacques Paglia Management** at: **PO Box 281, Geneva 1212, Switzerland**.

The four-piece's line-up is **Matthias Matz** (bass), **Bruno Chatelain** (drums), **Giac Deripper** (vocals) and **Eric De Race** (guitar).

■ PORTSMOUTH BAND **Truffle** have recruited **Mark 'Dutch' Mullholland** on rhythm guitar/keyboards. The band recently recorded a five-track demo at Satellite Studio in Surrey, owned by former **Mungo Jerry** member **Ray Dorset**.

■ CARDIFF BAND **Persian Risk** have signed to Zebra Records. Their first release on the label will be a three-track 12" EP, titled **'Too Different, Two People'**. The A-side features the title track with **'Dark Tower'** and **'The Sky's Falling Down'** on the flip. It's likely to be released in late May.

The band, whose line-up now includes former **Chinatown** drummer **Steve Hopgood**, are expected to begin recording tracks for their forthcoming album in the near future.

■ **THE HOST**, formed by ex-**Airbridge** members **Sean Godfrey** (bass) and **Steve Bennett** (keyboards), have just issued a four-track cassette under the title of **'The EP'**. It's available at a price of £1.50 (incl p&p) from: **ORB Records & Tapes, 24 Breckland Road, New Costessey, Norwich, Norfolk, NR5 0RW**.

■ VOCALIST **LOU TAYLOR**, previously with **Blind Fury**, has now joined **Satan** on a permanent basis. The band are hoping to begin work on their second album in the near future. To date, no producer or studio has been chosen. However, the finished product will be issued on the Roadrunner label in Europe and Music For Nations in Britain.

■ HERTFORDSHIRE-BASED label Punishment Block are anxious to sign HM bands in the **Venom/Metallica/Motörhead** mould. Any outfits who think they fit this description should send a demo/biography/photo to label boss **Steve Farr** at: **Unit 248, Heronswood Rd, Welwyn Garden City, Hertfordshire AL7 3JQ**.

■ HEAVY ROCK fans in San Antonio, Texas, might well find it

■ **PAT TRAVERS** (pictured above) has just issued a new studio album on the Polygram label in the United States (as yet there are no plans for a British release). Titled **'Hot Shot'**, it was recorded at BJ Studios in Orlando, Florida and produced by Travers with **Barry Mraz**.

All compositions are originals and, aside from Travers (guitars/vocals), the featured musicians are **Dave Kiswiney** (bass/vocals – previously with **Ted Nugent's** band), **Don Brewer** (drums – formerly with **Grand Funk Railroad**), **Pat Machino** (drums), **Peter 'Mars' Cowling** (bass), **John Thorpe** (drums), **Joey Jelf and Jerry Riggs** (backing vocals).

Travers is likely to begin touring again in the near future, with a band comprising Machino, Riggs (who will also play guitar) and **Barry Dunaway** (bass/backing vocals).

worthwhile tuning into radio station **99.5 KISS**, which regularly features HM/hard rock.

The station is very keen to hear from new/unsigned HM acts. Any bands interested in gaining Texan airplay should send tapes/records to: **Tracy Barnes, c/o KISS, 1100 North Main Street, San Antonio, Texas 78212 USA**.

■ BRADFORD BAND **Excalibur** have parted company with drummer **Stewart Meer**. They are presently auditioning possible replacements and hope to be back in action shortly. In the meantime, all previously announced dates have been cancelled.

■ WEST LONDON band **Mournblade** (boasting a strong science fantasy influence) have just issued a six-track cassette album titled **'Servants Of Fate'**. It's available at a price of £1.50 (incl p&p) from: **92 Rufford Tower, Lexden Rd, London W3**.

The quartet's line-up is **Rich Jones** (lead guitar), **Nigel Tubb** (drums), **Dunken Mullett** (vocals) and **Clive Baxter** (bass).

■ FORMER **TREASON/CRASH KO** vocalist **Steve Denham** is presently searching for a new band to join. He can be contacted at: **39 Love Lane, Watlington, Oxon**.

■ **HAWKWIND** GUITARIST/VOCALIST **Dave Brock** has just released his first solo album on the Flicknife label. Titled **'Earthed To The Ground'**, it was produced by Brock at his own studio in Devon. The track listing is:

Side 'A': **'Earthed To The Ground'**, **'Assassination'**, **'Green Finned Demon'** (the only song in the set that's been available before), **'Spirit'**.

Side 'B': **'Sweet Obsession'**, **'Oscillation'**, **'Machine Dream'**, **'Now Is The Winter Of Our Discontent'**, **'On The Case'**.

All songs were written by Brock, who also plays every instrument featured.

DI'ANNO – BACK IN THE SWIM

■ **DI'ANNO**, THE band fronted by former **Iron Maiden** vocalist **Paul Di'Anno**, have signed a UK deal with FM Records, a subsidiary of Heavy Metal Records.

The band have just finished work on their debut album with producer **Ian Wilson** at Rockfield Studios in Wales. Titled **'Di'Anno'** (in Japan it is to be issued under the monicker of **'Two Swimmers & A Bag Of Jockeys'** – see *Mayhem* issue 59 for explanation), it has the following track listing:

Side One: **'Flamin' Heart'**, **'Heartuser'** (which is to be put out as a single at the end of May), **'Here To Stay'**, **'The Runner'**, **'Tales Of The Unexpected'**.

Side Two: **'Razor Edge'**, **'Bright Lights'**, **'Lady Heartbreak'**, **'Antigua'**, **'Road Rat'**.

The band's line-up is (below left to right): **PJ Ward** (guitar/vocals), **Kevin Browne** (bass/vocals), Di'Anno, **Mark Venables** (keyboards/vocals) and **Lee Slater** (guitar/vocals).

Sad Café drummer **Dave Hadfield** guested on the album and Di'Anno are currently auditioning for a permanent occupant for their drum stool. Interested parties should contact **Olaf Wyper** at: **17 Priory Rd, London NW6**.

MORE MAYHEM OVER PAGE

MAYHEM!

FROM PREVIOUS PAGE

■ ITALIAN MELODIC hard rock/blues quartet **Gow** have just finished recording tracks for their debut album, which is likely to be issued through Shirak Records in the near future. The track listing is: **'Imagination', 'Deceiver', 'Come On Crazy', 'Ex-Heroine', 'This Is Love For My Friend', 'Mister Howard Tippel', 'Marshall Blues', 'Dirty Body', 'I'm Ready'** and **'Protection'**. As yet, the LP is untitled.

The band (**Cosimo Fusco** – bass/vocals, **Mauro Guiliani** – guitar, **Pino Farinella** – drums, **Theo Roburgo** – guitar/vocals) are currently looking for distribution deals outside of Italy. Interested parties can contact them through Mauro Guiliani at: Via Mercadante 106, 10154, Torino, Italy.

■ ROCKCITY RECORDS have just put together a compilation album titled **'New York '84'**, featuring eight of NY's more interesting HM acts. The track listing is: **'Virgin Steele'** and **'Guitar War '84'** (from **Virgin Steele**), **'Live To Rock' (Takashi), 'Still Of The Night' (Cities), 'Day Zero' (Teazer), 'Whore' (Warhead), 'Damned Cheater' (Black Lace)' 'We Rule The Night' (Frigid Bich)** and **'Feel The Fire' (Overkill)**.

The LP is to be made available only in America and will be distributed by Important.

■ MUSIC FOR NATIONS will be issuing the much-vaunted solo album from **Wendy O. Williams** (see *Mayhem* issue 65 for track-listing). As yet it has no title, but is expected to be out before the end of May.

■ NORTH-EASTERN band **Tysondog** are currently working on their debut album. It's being produced by **Venom** bassist/'vocalist' **Cronos** in association with 'Dog members, bassist **Kevin Wyne** and lead guitarist **Paul Burdis** at Impulse Studios.

The LP, to be called **'Beware Of The Dog'**, is expected to be released on the Neat label in July. The full track listing is:

Side One: **'Hammerhead', 'Dog Soldiers', 'Demon', 'The Inquisitor', 'Dead Meat'**.

Side Two: **'Painted Heroes', 'Voice From The Grave', 'The Butcher', 'In The End'**.

All songs are original compositions.

The band precede this release with a UK tour. Confirmed dates so far are: **Whitehaven Whitehouse Disco** June 14, **Sunderland Mayfair** 15, **London Marquee Club** (supporting **Airrace**), 18, **Watford Verulam Heads** 19, **Reading Target Club** 20, **Oxford Penny Farthing** 21, **Walthamstow Royal Standard** 22, **Guildford Royal** 23.

■ **WHITESNAKE** RECENTLY played several dates on their European tour without guitarist **Mel Galley**. The man unfortunately broke his arm and was forced to miss the last lap of this trek.

It seems likely that Galley will miss the start of Whitesnake's forthcoming US tour, details for which are still being finalised.

■ **BILLY SQUIER** has just put the finishing touches to his latest album. Produced by **Jim Steinman** it is currently untitled, and no release date has been set in either America or Britain. However, it's expected that the man will be undertaking his first headlining tour of the UK in November.

■ GERMAN BAND **Zeno**, featuring **Jochen Roth** (brother of **Uli Jon**) on guitar, have signed a recording deal with Geffen and a publishing contract with Warner Brothers. It seems likely that the outfit will use either **Mike Stone, Keith Olsen** or **Ted Templeman** to produce their debut album.

■ LIVERPUDLIAN BAND **Export** have signed a deal with Epic Records in the States.

Their first album for the label, tentatively titled **'Export'**, is expected to be issued in America during June. As yet the final track listing hasn't been decided, but it's likely that nine of the following tracks will be included: **'Rockin' For You', 'Spotlight', 'Destiny', 'Rough Diamond', 'Take My Hand', 'You've Gotta Rock', 'Roll Little Sister', 'On The Run', 'Stay'** and **'Tonight Could Be The Night'**. All these songs are originals.

Most of the production was done in New York by **Bob Feineigle**. However, some of the basic tracks were recorded at Audio International in London, with **Trevor Rabin** at the helm.

■ **CHATEAUX** ARE presently putting the finishing touches to their second album. Titled **'Fire Power'**, it was recorded at Ebony Studios in Hull with producer **Darryl Johnston** and is expected to be issued on the Ebony label in the near future.

The full track listing is: **'Run In The Night', 'Eyes Of Stone', 'Hero', 'White Steel', 'V8 Crash', 'Street Angel', 'Rock 'N' Roll Thunder', 'Roller Coaster'**.

The band's line-up is **Tim Broughton** (guitars/backing vocals), **Krys Mason** (bass/lead vocals), **Chris Dadson** (drums/backing vocals).

■ THE ANNUAL **Glastonbury Festival** is to be held this year from June 22-24 at Worthy Farm in Shepton Mallet, Somerset.

Those acts already confirmed include **Weather Report, Joan Baez** and **Fairport Convention**. There will also be regular screenings of 'alternative' videos, plus fringe theatre performances.

Tickets are priced at £13 for the three days (inclusive of car parking, camping, VAT and all on-site events). They can be obtained by post from: **CND (Festival), 11 Goodwin St, London N4 3HQ**. All cheques should be made payable to: **'Glastonbury Festivals Ltd'**, and an SAE should also be enclosed.

Alternatively, tickets may be purchased from the following outlets:

London – CND Bookshop, Keith Prowse, London Theatre Bookings, Premier Box Office.
Birmingham – Cyclops Sounds, Virgin Records.
Britsol – Revolver Records, Virgin Records.
Bath – Light Angles.
Glastonbury – Gothic Image.
Yeovil – Acorn Records.
Brighton – Give Peace A Chance, Virgin Records.
Sheffield – Peace Shop, Virgin Records.
Cardiff – Peace Shop.
Taunton – Bath Place Records.
Milton Keynes/Plymouth/Southampton/York – Virgin Records.

Credit card bookings can be made by ringing one of the following London numbers: 836 2184/439 3371/240 2245.

Children under 14 years of age are admitted free and all proceeds go to CND.

CONTINUES PAGE 35

TOUR DATES

GLASGOW, who've recently signed to Neat Records and have just issued their debut single (**'Stranded'/'Heat Of The Night'**) on that label, play Dunoon EM Club May 3, Linwood Ponderosa 5, Glasgow The Venue 11, Wishaw Heathery Bar 12, Kelvin Grove Rock Festival 27.

JAYNE COUNTY appears at Manchester Hero's on June 22. It's likely she'll be backed by tapes rather than a band! At the present time, Ms County is recording with producer **Martin Birch** at a studio in London. Among those musicians involved in this project is former **Sex Pistols/Rich Kids** bassist **Glen Matlock**.

FRONTIER, from Rochdale, appear at Moseley The George Hotel May 3, Ashton Spread Eagle 5.
CANNES appear at Guildford Royal on May 3.
YES have added a second date at London Wembley Arena on July 12.

FALLEN ANGELS appear at London Thames Polytechnic on May 5. The band's line-up is **Knox** (vocals/guitar), **Steve Roberts** (drums – previously with the **UK Subs**), **Mark Duncan** (bass – ex-**Doll By Doll**) and **Matt Andrew** (lead guitar).

This quartet are expected to record a single after their London show, for release in June on the Jungle label.

TWISTED SISTER (**Dee Snider** above) play a series of five UK dates in June: Newcastle Mayfair 1, Oxford Apollo 2, Nottingham Rock City 13, Norwich University Of East Anglia 14, London Hammersmith Odeon 15.

Tickets are priced at: £3 (Newcastle/Norwich), £4.50/£4 (London), £4-£3.50 (Oxford) and £3.50 – advance/£4 – door (Nottingham).

CHINA ROGUE have set up the following dates: Oxford Penny Farthing May 3, Wolverhampton Queens Hotel 4, Cinderford Rugby Club 5, Nottingham The Hearty Good Fellow 7, Hull The Ferryboat Inn 9, Cleethorpes Pier Hotel 10, Newark Palace Theatre 11, Gt Yarmouth Cat & Gown 12, Nottingham The Yorker 14, Reading The Merry Maiden 16, Milton Keynes Peartree Bridge Centre 17, Leamington Spa Kelly's 21, Ripley Cock Hotel 22, Northampton The Black Lion 24, Oakham Rutland Angler 25, Castleford Trades Club 26, York INL Club 27, York Barge Inn 28, York Bay Horse 29, Barnsley White Hart 30.

AUNT MAY continue their 'Nervous Disposition Tour' with shows at: Walthamstow Royal Standard May 18 and London Clarendon Hotel Mystery City 24.

SEPARATE ENERGY play shows at Birkenhead Stairways May 5, Gravesend Red Lion 12, Reading Target Club 17, Gwent Cross Keys Institute (supporting **Man**) 26, Billingham Swan 29, Gwent Cross Keys Institute June 9.

EMERSON have the following shows confirmed for May: Whitley Bay Esplanade Club 5, Darlington Lucindas 15, Middlesborough Town Hall 17, Caermarthen Trinity College 18, Worthington Carnegie Hall 20, Edinburgh Nite Club 24, Glasgow Hard Rock Cafe 25, Whitley Bay Esplanade Club 26, Newcastle Mayfair 27.

FALLEN ANGEL appear at Birkenhead Stairways May 3, Stockport Brookfields 7, Bradford Wheatsheaf 16, Sunderland Mayfair 25, Isle Of Man The Palace June 1-9 (**Satan** are also appearing at this June series of shows, with the exception of that on the 3).

ELOY play two shows at London Marquee Club on May 27/28. They'll also be appearing at London's South Bank Festival during the afternoon of 27.

DUMPY'S RUSTY NUTS begin a new series of gigs at Runcorn Cherry Tree on May 16.

HAMMERSMITH ODEON
HARVEY GOLDSMITH ENTERTAINMENTS presents
DAVID GILMOUR
IN CONCERT PLUS BILLY BRAGG
Sunday 29th April 7.30pm
Monday 30th April 7.30pm
TICKETS £7.50 £6.50 £5.50
AVAILABLE FROM ODEON THEATRE BOX OFFICE, QUEEN CAROLINE STREET, LONDON W6
TEL 01 748 4081

Saturday 28th April 7.30pm

ANYONE WHO thought VFTB had been cruelly laid to waste due to its non-appearance over the past few issues can breathe easy again cos we're BACK!!!

Los Angeles band **Rough Cutt** recently threw a 'hello, we're here' party at the swanky Rag's Club in trendy Mayfair – the trouble was, not many celebs bothered turning up.

Leading the diminished ranks were **Heavy Metal Heather** (who spent much of the evening discussing the relative non-musical merits of Ted Nugent and Joey DeMaio), Xavier 'Metalliga' Russell, the Bishop of **Bonutto, Dr Doom, Ray** 'Smile You Bastard' **Palmer** and **'Krusher' Joule**. There was no sign of either **Neil** 'I Don't Go Out Of My Way To . . .' **Murray** or **John** 'Super-ligger' **Turner**!

The highlight of the evening was the presentation of a decidedly dodgy-looking cake to RC manager **Wendy Dio**, who's birthday it was – an occasion she shared (metaphorically speaking) with a bottle-handed 'Krusher'. Being a family mag, we won't give away their ages. But what was Thomas Edison *really* like, guys?

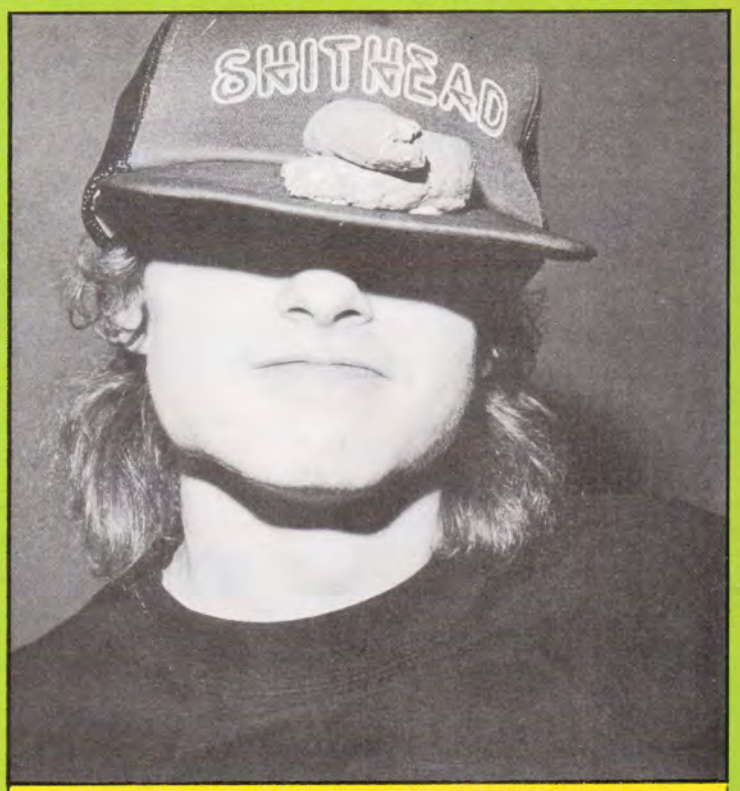
The world and his best friend **(Xavier Russell)** turned up to the special 'Liggette' thrown by **Tony Stratton-Smith** (boss of Charisma Records, discoverer of Genesis, general all-round mega-person, etc) to celebrate his 97th year in the business. Up 'n' coming Charisma band **The Opposition** provided the musical entertainment down at the Marquee.

Aside from the omnipresent (and very pissed) figure of the Russell, promotions 'executive' (no, we don't know what it means either) **Maria Morgan** showed the flag while bravely attempting to ward off the inebriate attentions of **Marillion**'s **Steve Rotheray** (Rotheray was about as 'Brahms' as it's possible to be and still remain standing). And grand Canuck liggers **Dickson** and **Ray Pirelli** poked their heads round the door at the sniff of a free bottle or two of claret.

Rotheray's partners in debauchery **Fish** and **Pete Trewavas** (and a big VFTB kongratulations to Pete on his impending marriage to Fiona) were seen in heated discussion with **Twelfth Night**'s **Clive Mitten**, probably on the latest crochet designs (or something), and even an ex-*Sounds*person-turned-press-officer put in an appearance anxious to show-off the brand new coat he'd recently scraped off the back of a camel at great personal expense (not to mention discomfort). And all this under the auspisses (pun intended) of Charisma PR, the lovely **Lee Ellen**, looking particularly stunning in a peach satin affair.

Technically, however, this doesn't qualify as a Lig due to the absence of both Heavy Metal Heather and Neil Murray. Next time Tony, GET IT RIGHT!!

ROUGH CUTT chanteur, Paul Shortino (by name only, he assures us), celebrates his manager's coming of age with an impromptu croon (see first item). The guitarist, he also assures us, won't be joining the band . . .



At last, the truth can be revealed – Dave 'Mascara Maverick' Dickson not only writes a load of old crap, but proudly wears it as well!

The vole-like scribe was spotted sporting the above headgear whilst on a recent trip to Paul Suter's homeland, Canada. Obviously, the thought of meeting a veritable tribe of Suterian fanatics went to his head!

Meanwhile, the serious ligging continued unabated over the road at the infamous St Moritz club/dive where Fish held court and was overheard cracking the following rib-tickler: what's the difference between EMI and the Titanic? Answer: the Titanic had a good band!!

Dickson and Pirelli, the only surviving *Kerrang*ers by this stage, generously offered to produce the B-side of the new Marillion single, at that very moment awaiting the band's knob-twiddling skills in a Notting Hill studio (their first ever attempt at production!), but for reasons best known to themselves they spurned this chance of mega-stardom and a smash-hit single. Their own piffling efforts you'll be able to hear soon . . . but it just won't be the same!

Mucho ligging was done at the **Whitesnake** bashes with all and sundry turning up. Showing their faces were **Motörhead**ers past and present, **'Philthy'** and **Lemmy**, **Lawrence Archer** (who?), **Merv Goldsworthy**, occasional **Rock Goddess** manager **John Turner** with **Dee O'Malley** in tow, **Kevin Riddles** (come again?), just about everyone who's ever worked for *Kerrang!*, **John** and **Tommy** from **Mama's Boys** and **Gary Moore**.

Curiously enough, Neil Murray was NOT spotted ligging, maybe he was tied up somewhere else, who knows? And the very lovely **Jayne** from Atlantic (recently to be heard complaining about her lack of name-checks in *Kerrang!*) claimed to have been headbanging furiously down the front but this has so far gone unconfirmed.

Kerrang!'s 'wimphem' contingent, the diminutive Dave Dickson and snapper Ray Pirelli, were interviewed on Toronto radio's Q107 station during the pair's recent sojourn in Suterian land. Talk ranged from the Ramones to Duran Duran and *Kerrang!* came in for some mega-plugging, but what WILL the Canucks make of this??

The purpose of the visit was to liaise with **Hanoi Rocks** who were recording their latest album out there under the guidance of **Bob Ezrin** (watch out for up-coming featuroonies), and since CBS were picking up the tab the room-service bill is rumoured to have stretched into the three figure mark.

But even as this goes to press, **Paul Suter**star himself has just winged his way back from the land of Mounties, Moose and Mayhem where he almost appeared in a 17-hour TV special on the mating habits of geese, or something like that anyway, and had to protect the cut of his tour jacket from marauding female admirers. All, doubtless, will be revealed in due course.

And, finally, A **Peter Mensch** Story (what VFTB would be complete without one?) **Dud Leotard**'s manager stormed the *Kerrang!* office t'other day to give his personal dramatised demonstration of **Dave Lee Roth** during a **Van Halen** show. Mensch, the flash bastard, was hot off the plane from the States where he'd got an eyeful of the latest VH stageshow and just HAD to show us all how it was done.

Leaping around the office like a demented rabbit, he was all but uncontrollable and finally had to be given half-a-dozen Mogadon surreptitiously dropped into a cup of hot chocolate. Still, if Duff Leppard ever need a new singer, they won't have far to look!!

ANGEL

Pic Ross Halfin

AS IF the resurgence of Kiss and the emergence of Mötley Crüe hasn't been enough for any follower of American preen 'n' pout rock 'n' roll, we now find a revamped, re(hair)sprayed Angel back in contention.

As reported in *Kerrang!* 65/66, original ivory tickler Greg Giuffria (seated on the right) has put together an '84 Angelic troupe featuring vocalist David Eisley, guitarist Craig Goldie, drummer Alan Krieger and former Sabu bassist Rick Bozzo. They've recently been ensconced in LA's Cherokee Studios with producer Andy Johns (seated left), laying down demo tunes which they are confident will score them a major deal.

Foolish optimism? No way, cos the two tracks previewed exclusively to *Kerrang!* ('Don't Tear Me Down'/'Lonely In Love') have class etched right through 'em! Marvellous stuff indeed, so watch out for a full-blown feature next ish! HOWARD JOHNSON

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ROOTS MARCH

"This time around, Girlschool is getting back to basics," promises KIM McAULIFFE.

ARE GIRLSCHOOL in a state of terminal crisis? Has Dame Fortune (*aka* Paul Suter?) scowled once too often in the gals' direction?

Certainly, all the indicators on the polydecibel meter seem to suggest that this band are in imminent danger of self-destruction. Exploding nuns might well be in Mercyful vogue, but imploding musos?!

Well, just take a look at the mounting evidence being collated by the National Union For the Abolition Of Optimism. 'Play Dirty', despite record company predictions of multi-million sales figures world-wide, scarcely made it out of the starting gate (well, even Neville Chamberlain made *one* error); the band's UK profile virtually disappeared after their disastrous performance late last year at Wembley Arena supporting ZZ Top; their subsequent US tour went badly wrong. . . and now Kelly Johnson has quit!

So, why is Kim McAuliffe, rhythm guitarist/vocalist/originator of the famed 'leers chew yacht' catch-phrase, smirking rather like a convent schoolgal whose just discovered. . . ?

"Oh, I'm really excited about the future," explained Kim between gulps of boiling lemon tea ("I'm trying to lose weight by cutting back on the booze") in a Covent Garden scone house. "Everyone I've spoken to since we returned from the States has been really positive about our future. Obviously, we're sad to see Kelly go, but maybe it's for the best. We'd gotten a bit stale.

"To be honest, Kelly's never really been into heavy rock, anyway. Oh sure, she was quite happy playing it, but whilst the rest of us would listen to HM albums for fun, she wouldn't.

"In fact, Kelly has left the band before, but we've always talked her back into the line-up. This time, though, she was feeling really depressed when we were on the road in the States and, about three gigs before the end of that tour, suddenly announced she was going. I did make one unsuccessful attempt to change her mind but then left things as they stood. The ironic thing is, Kelly was playing better than ever on the last few US dates.

"I really don't know what'll happen to her now. She might get into a more new wave style of music, possibly with Vicki Blue (the former Runaways bassist) with whom she's very friendly."

KELLY WAS very much the visual, poutin', jean-wettin', lynch-pin of this band. Occasionally erratic, both musically and as a person (although always warm-hearted), she is the closest England has thus far come to producing a genuine Guitar Heroine. We may be talking strings rather than needles, but KJ definitely became a national addition – she'll be hard to replace. Yet, Kim seemed to be looking forward to perhaps the greatest challenge of her career. . .

"I can't wait to begin auditions. What we want is a truly crazy, pretty guitarist whose gonna go wild onstage. This time around, Girlschool is getting back to basics. Our music will be wild, heavy, loud and fast. It's gonna have a mad Metal sound."

And there might well be other personnel alterations to the line-up, including the addition of a lead vocalist.

"Yeah, it's a possibility. What we need at the moment is someone who can play amazing guitar breaks and sing a bit. If we can't get that, maybe we'll start hunting around for a lead vocalist."

So, it's back to the hard 'n' rough eyelash attack of 'Demolition' and 'Hit & Run'. Personally, I'm rather looking forward to such a galloping change. Somehow, 'Play Dirty' never quite clicked into gear with my tastes. The production of Noddy Holder/Jim Lea lacked individuality and left little room for comfortable manoeuvre, whilst neither Kelly nor Kim cut it on the vocal front. So the 'School weather vane is obviously spinning once again in the right direction.

"I think 'PD' was a great album. It's the only LP Girlschool have done that I'm proud to say I listen to. Of course, it had problems. Kelly really had to be pushed into delivering guitar solos to her full capacity. And I don't think either of us two were ever inspired to perform to our vocal peak. But, having said that, it's one helluva good album."

So, given its quality (despite my criticisms, 'PD' is a good LP) and the enormous amount of radio airplay achieved in the States, why were less units shifted than with either of its Yank predecessors, 'Hit & Run' and 'Screaming Blue Murder'? Perhaps Rod Swenson, manager of Wendy O. Williams, has the answer. . .

"It's a great album to play on the radio, but there's nothing there to make it stand out in your mind. Consequently, people might hear it and enjoy what's coming over, but they're never sufficiently inspired to go out and *buy* a copy."

Kim, though, believes other reasons were to blame.

"We were caught in a political game between our British company, Bronze, and the American label, Polygram. Both refused to put any money behind the album in promotional terms because neither had us signed to worldwide deals. It was stupid, really."

THE BAND are now negotiating with Polygram for a global deal that would completely sever all relations with the Bronze organisation. At the time of going to press, though, no contracts had been inked. Should this come to fruition, it's likely to include a solo arrangement for the departed Ms Johnson. And I doubt very much if too many tears will be shed by either Bronze or Girlschool at the prospect of their imminent divorce.

Indeed, I strongly believe that the company must shoulder part of the blame for the failure of 'Play Dirty'. For, whilst the band (whether rightly or wrongly) attempted to present a more mature and sophisticated sound on vinyl, their image remained that of 'rough old dogs'. After all, can anyone really take an all-girl band who indulge in photo sessions with sweaty boxers (see *Kerrang!* issue 54) and bathing rugby bods SERIOUSLY?

"I think that's being a bit harsh. We're a bunch of fun-loving, ordinary people and that's the image we always like to present. Bronze did talk about making us 'look a million dollars', but that's not us."

Nonetheless, this rather (shall we say) misguided policy decision at Bronze obviously contributed to their American downfall. Couple their image problems with the political chinnanigans going on behind the scenes and it really isn't any wonder that, with the exception of a few shows supporting Blue Öyster Cult and Quiet Riot, the band ended up slogging along the US highways playing small clubs for five months!

"It wasn't much fun, I suppose. We had a mini van and slept on our luggage. We used to drink and eat as much as we could in order to dull our senses – in the end we'd all put on such a lot of weight we looked like the Weather Girls of Heavy Metal.

"Still, there were compensations. At least we knew that those people who did turn up to our shows had come along specifically to see Girlschool. And we did have the choice of coming home early or doing this sort of Club tour. We elected to go for the latter cos. . . well, what would we have achieved by returning here? Nobody seems to want us in Britain anymore."

THE BAND'S UK situation is, to say the very least, rather tenuous. Exactly why this should have happened is decidedly perplexing. Surely it can't have anything to do with the fact that Dave 'Mascara Maverick' Dickson once interviewed 'em (issue 54).

"Nah (*are you sure?-Ed*), I think it's because we stayed away too long and had no records out for quite a while. But we intend to try and correct matters this year. Hopefully the new Girlschool line-up will get back into action with a gig in Finland at the end of June followed by a show at the Marquee. Then, who knows, perhaps a full British tour will be set up soon after that."

Quite rightly, the girls are gonna take their time choosing the new line-up (only Kim and drummer Denise Dufort remain certainties).

"I'm prepared to cancel the date in Finland if we've not found the right, loony personnel by then. We're not going out with a second-rate band. The next few months are too important for us to accept anything less than the best available."

The band also need to choose the producer for their next album very carefully.

"Rick Derringer and Paul Stanley have both been suggested, but we'll think about who we want once the line-up has been stabilised. All I'll say now is that we want a really out-and-out *heavy* producer."

So, can Girlschool make a successful come-back or are they doomed to the pit? I know I'll be accused of sentimental, blinkered bias, but my money's riding with these bedenimed angels. **MALCOLM DOME**

ALBUMS

THE 1984 version of Legs Diamond (from left): Mike Christie, Jim May, Rick Sanford, Jeff Poole, Michael Prince

LEGS DIAMOND
'Out On Bail'
(Target Entertainment TE1343 import)

LONG-AWAITED would be an understatement – I'd guess that the very dreams of many British Metal fans have revolved around the possibility of the return of Legs Diamond ever since their untimely demise. Survivors number three – Rick Sanford, Michael Prince and Jeff Poole; they're joined by bassist Mike Christie and guitarist Jim May for possibly the greatest reformation album of all time (Yes? Who are they???)

The Legs Diamond approach now is more classy than sleazy, right down to the Simmons drums (although some might think *them* pretty sleazy in a Metal context!) It's outrageous HR with the balls of an elephant and the bite of a cornered rat, Jim May's guitar viciously intertwined with Michael Prince's keyboards over the precise attack of the booming rhythm section, whilst the characteristic Sanford voice soars triumphantly above.

Triumphant – that's the right word for this return. All six tracks on this mini-album shout with victorious exuberance and even the lesser cuts have an unavoidable attraction springing from an energy that clearly signals Legs are glad to be back.

Killer in the pack is the utterly magnificent 'Walk Away', rising over Mike Christie's concussive bass into a storming hook powered by a savagely attacking keyboard assault. Real goosebump stuff, I kid you not! 'Out On Bail' and 'Nobody's Fool' aren't actually the greatest songs in the world, but in such excited hands they're biting and insistent, whilst 'Fugitive' and 'Find It Out The Hard Way' are warm and melodic HR of the best sort, never dropping the energy count one iota.

The closing 'One Way Ticket' manages to be two numbers in one, the first urgently driven by Jim May's slashing guitar riffing and Jeff Poole's racy drumming before an unexpected transformation into part two, which rises to a majestic, slower-paced peak on the yearning instrumental might of Prince and May at full throttle.

Legs Diamond are clearly glad to be back – a lot of us would have been glad to have them back anyway, but with a record as good as this it's almost too good to be true!

PAUL SUTER

KING CRIMSON
'Three Of A Perfect Pair'
(EG Records EGLP 55)

THE TROUBLE with King Crimson is that they're so *weird*. God knows what a brain scan of these guys would reveal, but much of this album suggests that they're totally unhinged – beyondo.

Take 'Nuages (That Which Passes, Passes Like Clouds)'. The very title prepares the listener for something pretty dippy, an impression confirmed by the semi-African repeating-rhythm pattern overlaid with increasingly-bizarre washes of guitar and synthesised sound. Then we get the wobbly haunted house noises, monster rising from the swamp bass sounds, discordant shimmering wails, strange kettles boiling in off-world kitchens . . . a constantly-shifting barrage of ghostly/ghastly effects.

'Industry' is more of the same with all sorts of skitterish percussive doodlings, strings being scraped with broken glass, a flying saucer whispering past, with a teapot close behind. Both menacing and absurd, it would make a great film soundtrack for 'Tom And Jerry Meets The Alien'. It doesn't make for much of a rock 'n' roll album, but King Crimson – for all their past associations with the rock genre – seem to have left that circus far behind.

It's astonishing to consider, given the wealth of guitar talent represented by Robert Fripp and Adrian Belew, and the general lack of keyboards, how little King Crimson sound like a guitar band. Even the sensible songs are dominated by heavily-processed sounds that are both innovative and, when they hit on a tune, effective. Of these tracks, 'Man With An Open Heart' is a great song with a slippy guitar that glides effortlessly from Haiti to Tokyo in graceful fluid swoops, while the title track and 'Sleepless', the recent single, have spacy, textured guitar, layered with crystal precision.

On 'Model Man' Tony Levin plays his stick bass to unrivalled effect and again there is a good melody set against some striking changes.

Although mostly in strange time signatures, these songs otherwise tend to adhere to the norms of music as we know and like it in the modern Western world. Their abundant imagination and guileful skill repays repeated listening.

But elsewhere the listener is again confronted by the unspeakable. The ghost of Captain Beefheart rears its head on 'Dig Me', a lament for a rusty car rotting on a scrapheap, and on 'No Warning' the fairies come out to play again, only to run into some of the nastiest goblin sounds yet committed to record. I keep thinking of Lenny Henry pulling out a square-shaped crisp and rolling his eyes before skiing backwards up the slope.

It's my view that this King Crimson line-up – Fripp, Levin, Belew and Bill Bruford on drums – is potentially better than any of the much-vaunted 'original' Crimson line-ups. Their first two albums, 'Discipline' (1981) and 'Beat' (1982) were near-classics. Unfortunately, on 'Three Of A Perfect Pair' they've gone a bit too gaga. This is sailing well down the river.

DAVID SINCLAIR

SLAYER
'Prepare To Die'
(Rain Forest RF 001 import)

CROSSFIRE
'See You In Hell'
(Mausoleum SKULL 8314)

THE GUN CLUB
'The Birth, The Death & The Ghost'
(ABC ABC LP1)

SLAYER, currently Preparing To Die, are not the same people as the Slayer who recently Showed No Mercy. The former hail from Texas, the latter from LA. Small world, huh?

As it happens, they're pretty much kindred spirits, so doubtless Jason L, a dedicated Slayer freak (see *Kommunication*, issue 64) will rush out and snap up this five-track mini-LP. And why not? Some people have money to burn.

Slayer (Texas variety) are a poor man's Judas Priest – JP clones to a man only without the style, wit or ingenuity. Oh well, you shouldn't expect too much these days. Heavy

CONTINUES PAGE 12

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ALBUMS

FROM PAGE 10

it certainly is, fast too, but the tracks do seem to drag on far longer than the four minutes or so each lays claim to being. The arrangements stink and nothing seems to go anywhere in particular but, hell's teeth, at least I managed to play it to the end of *both* sides, so it climbs several notches above the totally abysmal Slayer (LA variety).

I certainly wouldn't recommend this because, as an import, it'll probably cost a fortune and I don't think it's worth it. 'Prepare To Die' scores somewhere above *Mindless Drivel* and that's really the best I can say about it. Personally, I'd rather listen to the organ-grinder (Priest) than any of his monkeys (Slayer of any derivation).

One of the major boons of this profession is being able to fly off to exotic locations to meet weird and wonderful people AND get paid for it! One of the major banes, on the other hand, is the requirement to dredge up something intelligent and meaningful to say about such musical miasmata as Crossfire's 'See You In Hell'.

Honestly, I'm not trying to be funny or slagging cos I get a big kick out of putting somebody else's work down, but really, I have rarely come across an album so absolutely devoid of any semblance of redeeming factors. 'SYIH' contains eight songs each about as memorable as . . . as . . . well, as one another. I sat through it hoping either that it would end soon or else something would come lurching out of my speakers and declare itself: An Interesting Verse/Chorus/Song/Solo/Anything. No such luck.

I accept that I belong to the Old School of musical appreciation because I like songs that have some melody, singers that can sing, a tune you can tap your toe to and a chorus you can sing along with. Crossfire provide none of these and nothing that even vaguely enamours itself to the perverse side of my musical inclinations. I do not like dull records and this is a very dull record; I do not like you, 'See You In Hell', so I probably won't.

The Gun Club, however, very much DO appeal to the dark abyss of my perversity (music-wise). When they're good, they're just too amazing for words and when they're bad, they're the PITS. But whatever end of the scale they land on, they never fail to be entertaining.

This is a live (and I use the term loosely) album containing 13 tracks, nine of which are previously unreleased, culled from four separate gigs played in the divest of LA's dives at the beginning of the band's career when they were just into making a lotta noise!

Needless to say, this is absolutely horrendous, a recording so dire it surpasses even the Velvet Underground's 'Live At Max's' for sheer tackiness – and it's great! It's so bad it's wonderful! It drips pure atmosphere as it bludgeons its way through a mire of discord (or even *dischord*!), guitars and vocals wailing and thrusting out in all directions! T'riffic!

But really this is only an album for the converted. Newcomers should first sample the delights of 'Fire Of Love' or 'Miami' (the Gun Club's previous releases) before plumbing the depths of 'TB, TD&TG'. This is definitely NOT an album for the uninitiated . . . only for *real* sickos!!

DAVE DICKSON

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ICON from Arizona: 'setting standards of colossal stature'

ICON
'Icon'
(Capitol ST-12336 import)

THERE'S A new Heavy Metal sound sweeping across the Yankie prairies, devastating all who stray into its sights.

It's a style characterised by cannon-fire percussion, symmetrical dual guitar amp-to-ear missiles, growling yet soaring vocal grenades – and an artillery of songs vulcanised in the melting pot of rock mythology. In short, it's the Americanisation of Priest/Scorpions/Maiden; life in the Eighties orchestrated and arranged for performance by the Pounding Steamhammer Ensemble.

Already the likes of W.A.S.P, Malice and Queensrÿche have made their gargantuawatt presences felt. But Icon have pipped them all to the punch with this fully-fledged flotilla of fury.

Hailing from Arizona, this quintet don't just make an impact on this self-titled debut, they set standards of *colossal* stature. Tunes such as '(Rock On) Through The Night' and 'Rock 'N' Roll Maniac' are more than mere anthems, they're hymns of steel slick in texture and solid at the core.

'World War', meantime, possesses an infectious melody of potential plague proportions – this could well gain considerable airplay if released as a single – while the likes of 'Killer Machine', 'I'm Alive' and 'Under My Gun' simply explode with menace. Yeah, break out those morningstars, death is back on the turntable!

When the iron rusts and the music starts to crumble, then Icon shall arise – beware the seismic rumble!

MALCOLM DOME

TONY CAREY
'Some Tough City'
(MCA MCF 3212)

THE FIRST artist to be dropped by Geffen? A year ago, Tony Carey's Planet P project emerged on Geffen with a wonderfully expressive album, a haunting *melange* of atmosphere and rock verve that deserved much more acclaim than it got, overwhelmed by the more conventional and abjectly lifeless Asia. And now the same players emerge behind leader Carey on MCA – is there a story to be told?

Sadly, the results here are nowhere near as striking; Planet P was somewhat experimental in approach, built around haunting textures and subtle warmth, with biting guitar chording and crisp drum tracks to keep it firmly anchored in rock, but this new album adopts a much more conventional, straightforward posture. The colours and textures are still there in places, but much more as odd appendices rather than part and parcel of the main text: wonderful intros too frequently become rather ordinary songs.

Carey's vocal style and sometimes his guitar playing pushes the band out into West Coast territory on more than one occasion, and given the high Germanic content of the album (producer, players and place) it's either ironic or enlightening that certain tracks bear great similarity to Lake.

Best number is 'Tinseltown', wherein Carey succeeds in maintaining his grip on the haunting intro as the song develops, building around icy synth spirals until he cuts through with the angry edge of his guitar chording; he plays both parts himself – does this mean that he's good at playing with himself?

'Eddie's Gone Underground' comes close, a perky rocking affair with more gutsy chording, but the chorus cops out somewhat, whereas the similarly competitive 'First Day Of Summer' is more of an all-round 'nearly there' – nothing great, let down by nothing bad, but never *quite* working.

Intros, themes and fills are the best features of this album; 'She Can Bring Me Love', for example, features a lovely, lush series of unusual guitar chords that demand far more than the feeble song which they appear in. Fritz Matzka plays some beautiful drum tracks which invest some of the material with life it would never otherwise have, and Tony Carey's contributions are consistently impressive as individual items, from his warm vocals to the adroitness of his guitar work, but overall he has failed to do himself justice.

Planet P's album was a classic and maybe should have been the follow-up to 'Some Tough City' rather than its predecessor. Its creator seems to have stepped away from something uniquely different and impressive, and that's a damn shame.

PAUL SUTER

MORE REVIEWS PAGE 14

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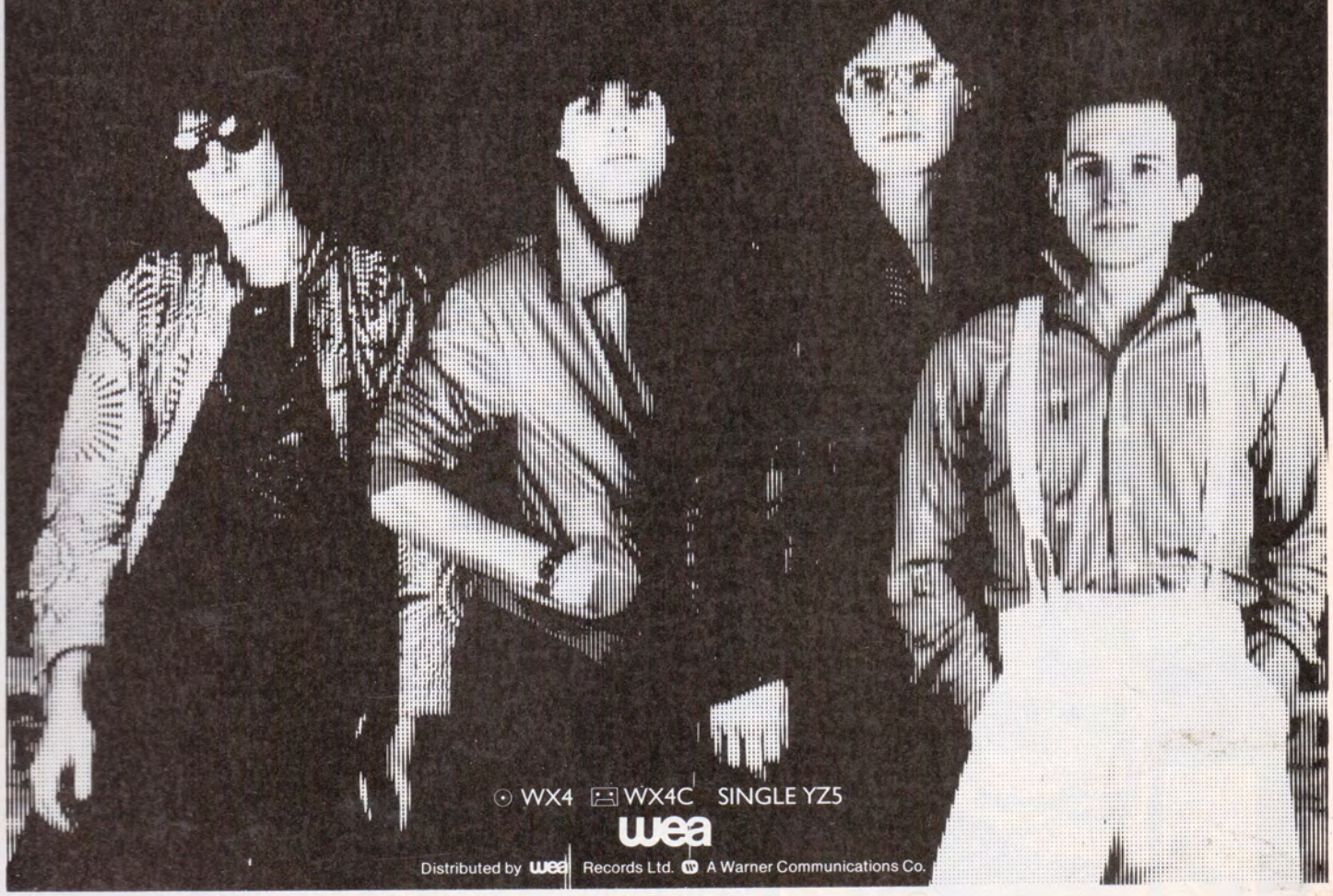
TODD RUNDGREN KASIM SULTON ROGER POWELL WILLIE WILCOX



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FROM PAGE 12

ALASKA
'Heart Of The Storm'
(Music For Nations MFN23)

IT'S TAKEN a long time coming, and to those who only knew Bernie Marsden from his days with Whitesnake, this first post-Snake album could come as something of a surprise. His solo LPs have been somewhat patchy affairs, but now he appears to have decided what he wants to do (not SOS, thank God!) and has assembled a strong band with which to do it.

Vocalist Rob Hawthorn (the sleeve says *Robert* Hawthorn – so why doesn't it say Bernard Marsden?) is the ace in the pack, a slightly cleaner version of Rod Stewart's delivery marking him out. The mix doesn't really feature him, placing him alongside the instruments rather than upfront; but judging by Marsden's reluctance to push his own contributions (he produced the album so had all the chances), there's obviously no ego problems involved.

The feel is light and airy rather than ballsy and dynamic, perfect for a touch of motorway cruising on a sunny day and hence well suited to the American market. The closest parallel that occurs to me is the Tubes, although they have much more of an *edge*, and the lack of dramatic emphasis on most of the hooks on the album robs the material of a certain immediacy. There's no effort involved in listening, no demands are made – it's one of those *likeable* albums you can play over and over again.

Instrumentally, keyboardist Richard Bailey plays a major part; he gets no solos of note but contributes most of the colour to the material, Marsden frequently saving himself for a series of excellent breaks.

The most attacking track, 'Headlines', lies towards the end of Side Two, an enthusiastic, crunching rocker in the Rod Stewart vein (when he's good, at least) cropping up amongst more colourful and relaxed material. 'Susie Blue' (despite its raunchy vocals) and 'Other Side Of Midnight' are a bit too disposable, but the likes of 'Whiteout', 'The Sorcerer' and 'Heart Of The Storm' itself are much more worthy affairs, as is 'Voice On The Radio' which for some reason features a neatly swerving hookline that stands out a mile but isn't actually the name of the song, only latching onto the title line as an apparent afterthought.

Not an earth-shattering album then, but that's not what Alaska were trying to make I'm sure. Instead, it's warm, enthusiastic and likeable, with a focus on melodies and songs. You know me – I'm not about to complain about aims like that!

PAUL SUTER

APRIL WINE
'Animal Grace'
(Capitol EST-2400831)

STARS MAY rise and stars may fall, but the tale of April Wine seems to go on forever.

Years ago they conquered their Canadian homeland and then began their assault on the rest of the world. All went pretty well for a while but their commitment then seemed to fade, and the last album 'Powerplay' (released in '82) was a pitiful travesty of its title.

Happily 'Animal Grace' finds the Myles Goodwyn Show back on course, as heavy as a triple guitar band should sound, given some strong solid rock to get their teeth into. It's workmanlike and impressive rather than actually stunning; one suspects that the classic likes of 'Silver Dollar' and 'Before The Dawn' won't surface again, and there's actually not a great deal on offer here that hasn't been heard before. However, April Wine have the power to impress by doing what they do particularly well – and that's what 'Animal Grace' is all about.

The sleeve sucks, but at least it stands out in the racks. And I could have done without the pretentiousness of the title's definition being printed on the inner sleeve, but I'm here to talk about the record so I guess I'll let it pass.

Lots of guitars inevitably blend with colourful keyboards plus one of the finest rhythm sections in hard rock on these nine tracks in archetypal pre-nosedive Wine style. And Goodwyn's unmistakable vocals are right upfront; they're warm and melodic rather than the more typical rock roar of such a band, and play a major part in giving the quintet a character I suspect they would otherwise sorely lack. For all its impressive qualities, though, this album still lacks truly distinguished – and distinguishing – peaks.

The attractive hookline of 'Without Your Love' and Steve Lang's imposing bass drive on 'Hard Rock Kid' make their mark most overtly but otherwise I'd be hard pressed to come up with anything memorable. Maybe the driving energy of 'Sons Of The Pioneers', with its almost excellent hook, or the colourful keyboard Called Love', with its tightly contrasting guitar bite, are also worthy of mention. But ultimately the most honest thing to say about this release is that it's another good solid rock record, a commodity that we're not really short of at the moment.

PAUL SUTER

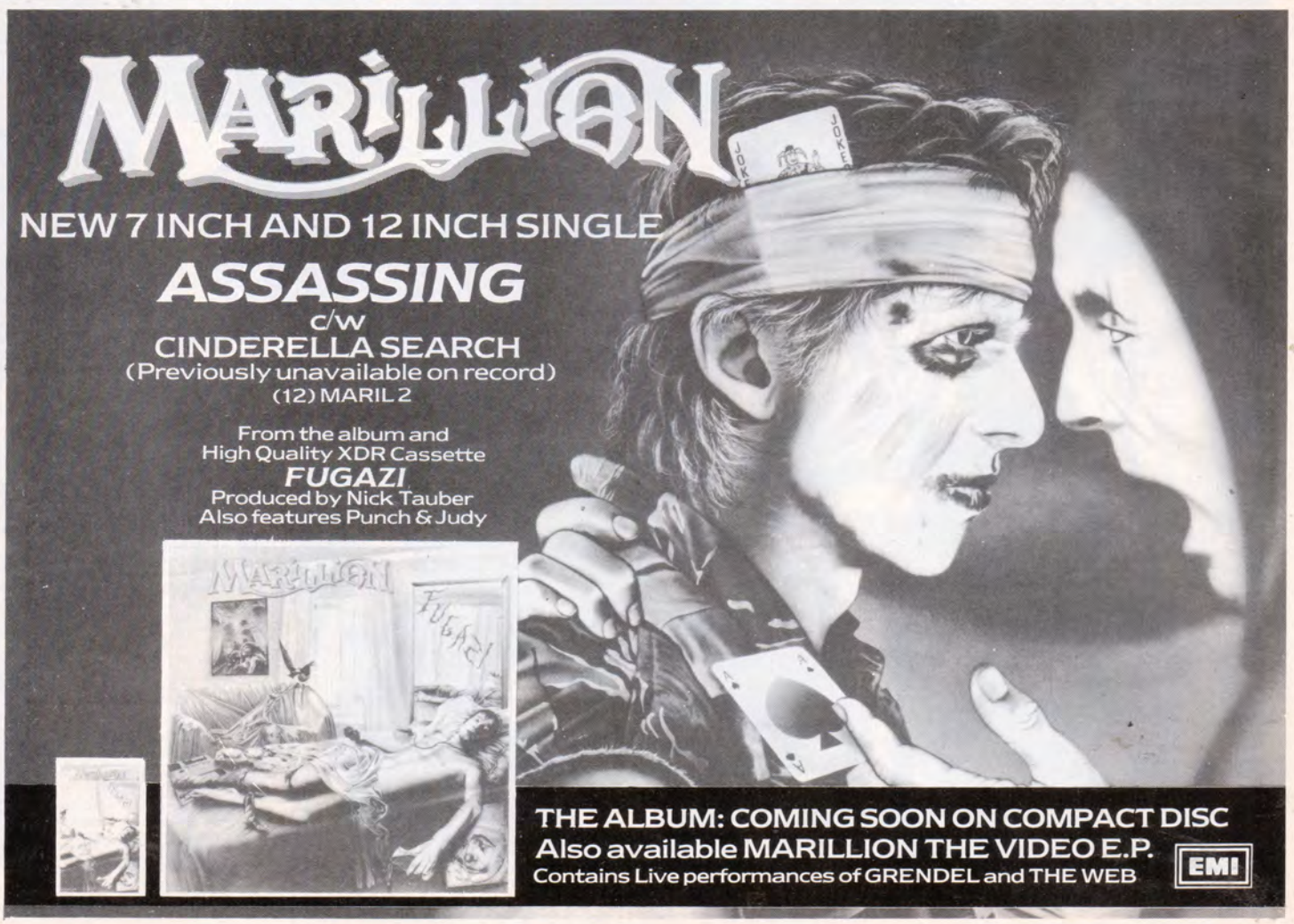
VARIOUS ARTISTS
'Metal Massacre 4'
(Metal Blade/Enigma E1035 import)

'HEAVY METAL will never die' is the proud flyer on this album. We're not asking it to, but couldn't we have some relief from such rubbish? The cover's an eyesore, but the music is a far worse earsore, which makes you almost wish that Judas Priest had never donned leather and struck their first powerchord. Never before has a bunch of fourth generation amateurs done so much to defame the name of Metal. Jonah Koslen and Hellcats are without a deal and yet these abortions are holding vinyl court! Like . . . er . . . what gives man?

Of the 12 'acts' gracing this record, it's safe to conclude that ten of 'em need a complete re-think if they want to make anything out of this lark. If they wanna stay in the garage then that's fine by me, but do Death Dealer, Sceptre, War Cry *et al* have to inflict themselves on innocent humans? As for Abattoir, well they sure live up to their name!

This is still-born fodder, bash-bash bullshit! Just about the only saving graces here are Lizzy Borden and August Redmoon – at least they've some notion of what the genre's all about, even if the former have to ape Maiden to get there.

HOWARD JOHNSON



VAN HALEN

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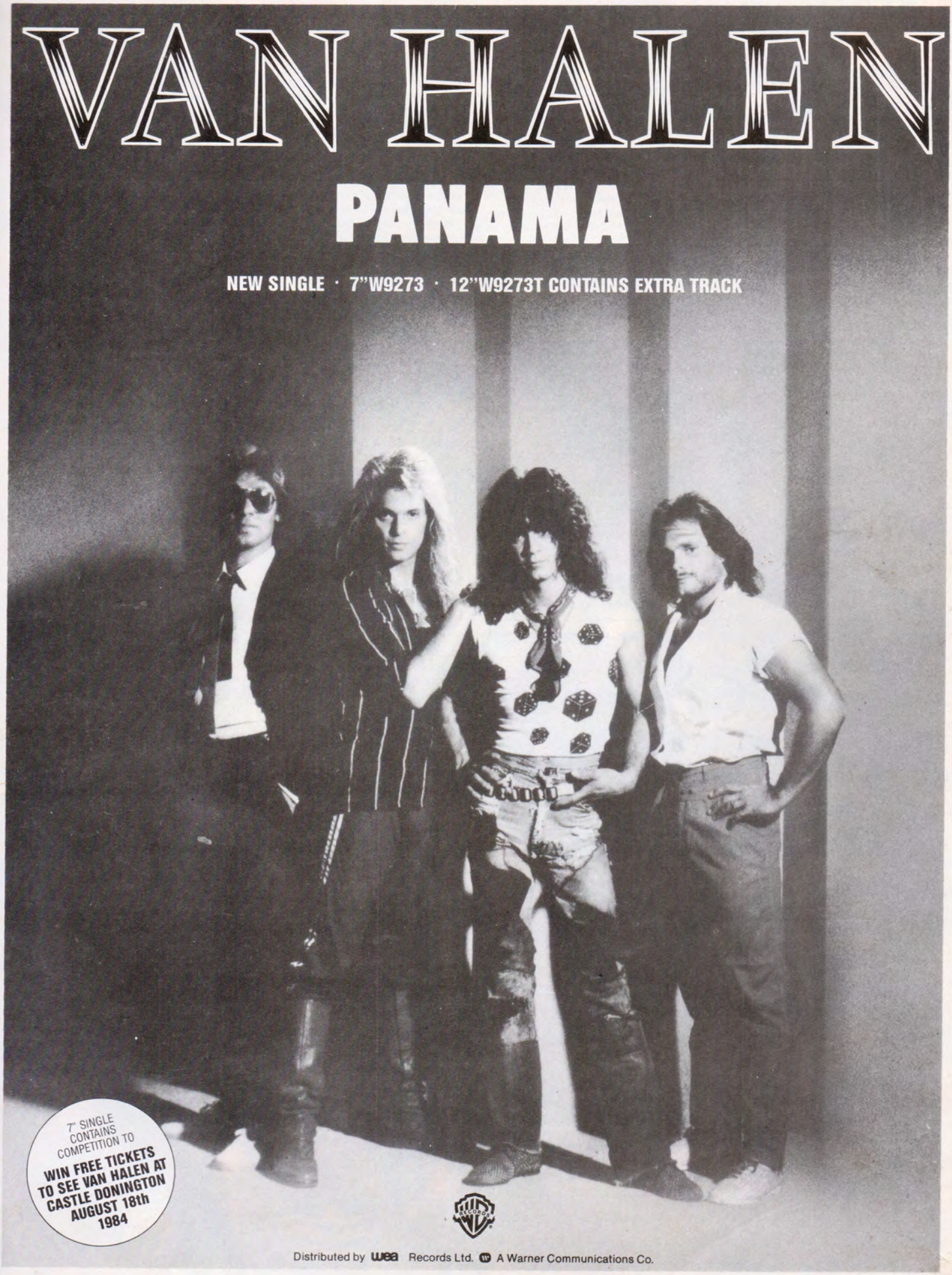

7" SINGLE CONTAINS COMPETITION TO
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ROCK U.S.A.

LAURA CANYON REPORTS

★ WHILE **OZZY OSBOURNE'S** just down the road, packing out the Long Beach Arena, his old pals **Black Sabbath** are still ploughing through hundreds of tapes and seeing everything that moves in LA, looking for a new singer. According to the Sabs spokesperson, they haven't made any definite decisions yet – in spite of rumours that Nashville exile and one-time **Steeler** frontman **Ron Keel** has got the job – and still have a while to find the perfect crooner, what with not being booked into a studio for their next album until August 8.

★ OZZY'S SUPPORT band on his mammoth US tour, the lovable **Slade**, had to pull out after one date when bassist **Jim Lea** got sicker than the Ozz's stage show.

"Jim's caught hepatitis," drummer **Don Powell** told *Kerrang!* "He had the signs of it before we came over, but we thought that coming over here would get it out of his system. He's been really ill since we arrived, though. We did three warm-up shows on our own before we did the first gig with Ozzy, and he's got worse."

As I write, he's holed up in a Hollywood hotel bed, too sick to fly back to England, with a doctor doing the Cum On Feel The Forehead bit, and everyone besieging him with fruit (two apples from the band; two greengrocery shops from Ozzy's wife and Slade's manager **Sharon**!)

"It's really disappointing," added Don, "because we thought it would be the ideal time to tour," what with 'Run Runaway' getting picked up by dozens of radio stations, and what with the attention they got from the **Quiet Riot** hit.

"It has been a bit of a drag," guitarist **Dave Hill** agreed, "but we did a few gigs, we tested the water and the water feels warm."

They're doing TV and radio spots to kill time before going back home with the poor patient.

★ OKAY, LET'S see who else has lost their support bands. Local new wave fluff band **Berlin**, who coo about sex a lot, are moaning about getting kicked off the opening slot on the **Yes** tour (apparently, **Jon Anderson** said something along the lines of "Who the hell are they? Don't want them on my tour," and off they went). Instead, we got preferable Bugs Bunny cartoons. . .

An American mag printed the terrible tale of **Twisted Sister** who were reportedly dumped from the **Van Halen** tour because **David Lee Roth** wouldn't have another blond in the vicinity! Only their hairdressers know the truth. . .

But back to the Yes extravaganza – a marvellous show, packed to the rafters, the band playing all but one song off the new album interspersed with all their greatest old stuff, and playing them like they really enjoyed it. You'll see them in the Summer when they come to play Wembley Stadium.

"We want to be in England during Wimbledon," reckoned guitarist **Trevor Ravin**. And it sounded so good I can't even indulge in puns about them making a racquet. What a life. . . !

★ ON THE LAHM front, **Sam Mann** – best known as the man too scuzzy for **Don Costa!** – has put together a new band, sweetly titled **Kings Balls**, and intends to record an album in the next few weeks, even if they have to put the thing out themselves.

Meanwhile, 'Hard Rock Zombies', that film we told you about in which Sam makes his moviestar debut, opens in 60 theatres in France this June, and they're working on a video deal with an English distributor.

"Some of it's really lousy," says Sam, "but there's some gore in there that's pretty good and a couple of pretty good f**k scenes."

What did you expect, 'Gone With The Wind'?!

★ AND **KIM FOWLEY**, the LA legend who put together the **Runaways** and wrote a song for **Kiss** as well as launching the unforgivable **Steel Breeze** upon the world, has discovered a new HM band called **Poison** – in an LA junkyard! The band, who come from industrial Pennsylvania, the Sheffield of the States, moved to Hollywood seeking fame and fortune, and got so homesick for the steel and grime that they ended up sleeping in scrapped cars among the dirt and grease and tyres.

"They make **Mötley Crüe** look like **Canned Head**," promises Fowley, who says the band intend to take abandoned cars onstage with them to feel more at home. they make their stage debut at the end of the month.

★ **REO SPEEDWAGON'S Gary Richrath** and **Kevin Cronin** set off for separate desert islands in the Pacific last week to write songs for their next album. They're hoping to have it ready by early Summer.

And when the **Scorpions** popped into Hollywood to get a quick suntan and do some press, we couldn't resist asking them what one record of theirs would they take with them if they got shipwrecked.

"For me it would be 'Blackout'," said **Klaus**. "It was very special for me because of the situation I was going through where I lost my voice and all that stuff."

" 'Love At First Sting'," reckoned **Rudolf**, "because it's new. Because I don't listen to the old ones anymore. I don't like it, because when something is done it's done, don't look back."

But they all looked back when it came to choosing an album by any other group to get stranded with: by general concensus it was 'Led Zeppelin II'.

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★ SPOTTED IN his favourite (some might say *only*) thinking position is legendary toilet seat warmer Ozzy Osbourne. Maybe he's chewing over recent reports which suggest he's been made a resistible offer to appear at this year's Castle Donington bash. On the other hand, perhaps it's merely a heinous ruse to get a pic of occasional knight and regular luggage hauler **Tony** into these hallowed pages!

Pic Ross Halfin

Alice Cooper

★ WHAT'S LONG and thin and slimy and sends you screaming from the room?

Alice Cooper's snake, *naturellement*, which as we speak is being coaxed out of retirement in its Beverly Hills home (Alice left it there while he and the missus scarpered off to Arizona) to go back out on the road.

It's true, it's true! As first reported in issue 64, Alice *is* making a comeback – he's working on 'Welcome To My Nightmare Part II', a follow-up to the 1975 classic LP. He's currently writing songs with guitarists **Dick Wagner** and – what did we tell you? – the fab **Joe Perry**, and is going to dig all the old pr ps, plus a few new ones, out of the warehouse for a road extravaganza. Gross-out scenes, such as the one pictured here, may soon be gracing our fair isle, as England, Alice threatens, could well be first to witness his resurrection.

...AND THE CRADLE WILL ROCK

MARK PUTTERFORD discovers the joys of rattle 'n' roll with BABY TUCKOO.

OUT OF the incubator and into the fight jump Bradford's Baby Tuckoo, crispy crooners of Cloth Cap Rock who are about to start whittling away at Saxon's lead in the 'Eey-Oop' league of HM.

Baby WHO? Nah, I hadn't heard of 'em either till I woke up on an Inter-City rattling towards Boycottshire t'other day with a cassette of their fine debut album, 'First Born', washing my ears out with its ballsy confidence and bright melodies. But then that's the way this pie-and-a-pint quintet would want it; they've kept a low profile and waited for the right time to hatch.

"We didn't plan it any particular way," taciturn guitarist Neil Saxton tells me after the band have trooped triumphantly off stage at Bradford College, "because I didn't think we were gonna cut it. I never thought we'd make it into the big time even though I'd dreamt of it like everyone does.

"Everything seemed to happen at the right time and things got better every week almost, so we just took everything as it came to us and never really thought about going all out to make a big impression as quickly as possible."

This softly-softly approach has also meant that the band have had a chance to develop to an advanced stage before going on show to Joe and Josephine Public.

"It's taken almost five years to finally piece together a band that doesn't have a weak link," bassist Paul Smith explains, "because, although Neil and I have been playing together for about five years, we've tended to end up in groups where one or two musicians weren't good enough . . ."

". . . And you're only as good as your worst member, aren't you?" adds Saxton. "So about two years ago we decided to stop mucking about and go for the Big One."

HOWEVER, it wasn't until six months ago that the Tuckoo Twins finally secured a favourable line-up, with ex-Heritage and Geddes Axe guitarist/keyboard player Andy Barrott joining the existing team of Neil, Paul, Tony Sugden (drums) and Rob Armitage (vocals).

"Since Andy joined things have really looked up," Saxton continues, "because we've got a good working atmosphere at the moment – something we didn't have with our previous keyboard player who has now joined John Verity's band.

"Our progression as a band has coincided perfectly with an improvement in our songwriting, and that has been encouraging because our older songs were a bit clichéd. The stuff we're writing now is a lot better and doors are opening for us."

One of the first doors swung open for the band when an early demo crossed the palms of ex-Argent chappy, John Verity.

"He liked it enough to give us some free time in his own studio, so we recorded two more songs," smiles Smith.

"We then had four songs ready to be taken around the record companies in London and, out of the ones who showed firm interest, we chose Albion Records."

Recording with Verity at the controls during the four weeks flanking that seasonal mega piss-up known to the sober as Christmas, Tuckoo came up with a refreshing deck of ditties, including a bruising cover of 'Mony Mony'.

"We were looking for a cover to do, but we didn't want to touch anything from the Seventies, like Gary Glitter or Slade, because the versions of those songs we're hearing now are so much like the originals," Smith complains.

"There's no point in covering Seventies' songs because they still stand up today in terms of production and things like that. With a Sixties' song, however, there's a lot you can add to it, so it's more worthwhile choosing a real oldy if you've decided to do a cover."

THE REMAINDER of 'First Born' is self-penned and shows the band to be very much an intelligent, song-orientated bunch with hooks overcoming riffs for the most part. Smith agrees happily.

"The choruses and the hook lines are all-important; if we have a song which isn't really catchy, we drop it. We've got to have that melody and that's why – without wishing to sound like every other band in the world – I don't consider us to be HM.

"We're really just a fairly normal-looking band who are trying to write and perform songs which come naturally to us," he considers. "It's so difficult to be outrageous or totally different nowadays because everything's been done. From punk to new romantics, there's been so many different styles over the past ten years that it's very, very difficult to come up with anything new.

"Our music isn't original, but then if it's good, you can't really knock it too much."

That's true, but unfortunately at a time when the ugly face of gimmickry seems to ensure attention for so many crap Metal bands, I fear that Baby Tuckoo aren't going to find the road to success a smooth one – despite the fact that 'First Born' is one of the most encouraging debuts I've heard for a while.

They aren't original, they have no particular image and they aren't devastatingly striking on stage, though they do deliver an impressive set.

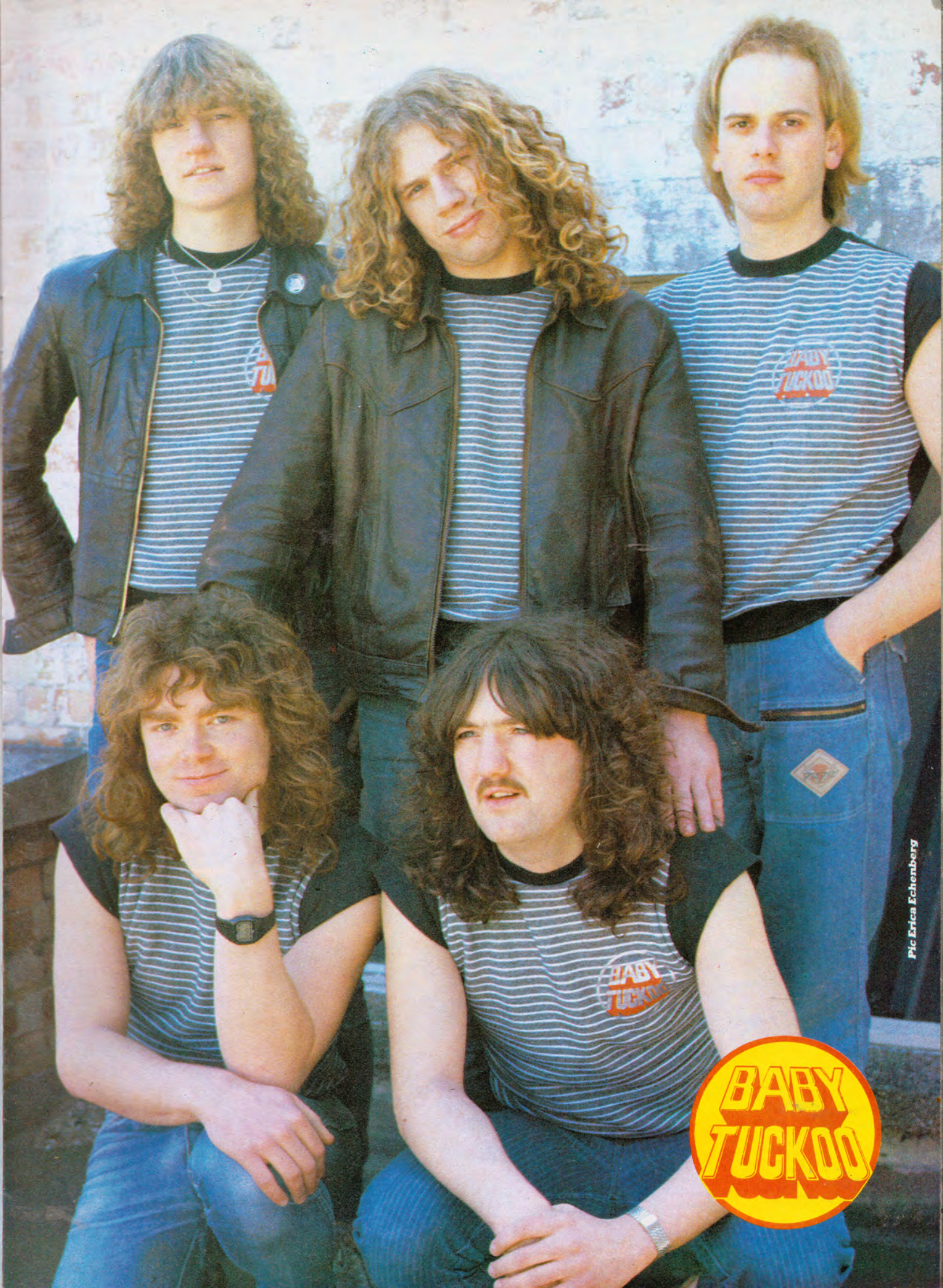
"But gimmicks don't last, do they?" Smith points out. "People tire of them too soon and, to be honest, we want to keep pretty standard anyway."

"I don't think us Yorkshire lads are very good at imagery," says Saxton, dolefully.

"No, we couldn't be false," singer – and former tuba player with the glamorously named Grimethorpe Junior Colliery Band – Rob Armitage reckons. "If we had an image it would have to be an honest one because we're pretty down-to-earth about the whole thing."

BUT THEN I suppose you can't really help being down-to-earth when you work for Wakefield Council, as Rob does. And that's the beauty of Baby Tuckoo. They shun the flashiness that often spoils hard rock bands, maintaining their engaging Northern honesty on and off stage.

They don't smoke, they don't talk to strange women (photographer Erica not included!), none of them have earrings and they're walking into this business with a wide-eyed eagerness which perfectly complements their bright 'n' breezy music.


BABY TUCKOO
Pic Erica Echenberg

ROUGHING IT!

CHRIS WELCH cuts it with LA's latest Metal Mavericks

"HI – I'M Paul Shortino. Paul means little in Latin, and Tino means Italian. So I'm a little, short Italian with a big mouth!"

Paul sat wearing black leather pants and sporting a mass of black curly hair, resting his hand on the knee of his drummer, as he chortled over the luck and good fortune of Routh Cutt. They are a rowdy bunch of Metal maniacs from LA, who recently blasted the Marquee to tiny pieces.

It's not often an American band comes fresh, new and unknown to these shores. We usually have to wait to see US talent when they have achieved megastar status – and can afford the airfares. But Paul and his drummer David Alford have just signed to Warner Brothers with an international deal that has put an end to all their financial troubles. They can now afford to relax a while and revel in the stir they are causing.

I met Paul and David in town the night after a party thrown in their honour at Rags Club. They were due to play the Marquee the following day (Friday, April 13, see *Koncerts* for review), and they looked just a shade ragged after their midnight frolics. Then I discovered that the 'ragged look' is part of their image. When Paul leapt about in front of the band at the Marquee he was draped in bunting and wearing a Union Jack. He looked like a refugee from a Royal Jubilee street party . . . 'street' and 'party', incidentally, being both key words in the Rough Cutt lexicon.

Coming from the LA Metal scene, they have to try hard to be different, but what were they doing making a sudden descent on London?

"We came here to get a deal," explained Paul, who has an amazingly deep and husky voice for such a diminutive figure. "But we got signed to Warner Brothers even before we came over. In fact, we haven't done an album yet, just some demo sessions."

David has a Deep South accent, so deep he's practically from the Antarctic. He shared the narrative with Paul, as they rolled around on the settee at the offices of their London publicist.

"We could have done an album sooner," said Dave, "but we held out. Held out for the Big One!"

The boys are managed by Wendy Dio, wife of Ronnie James, and they paid tribute to her guiding influence.

"She's done a lot of things for us that are just incredible," vowed Paul. "We're gonna be on national TV in the States on a thing called *Rock Palace*,

ROUGH CUTT (l-r) Matt Thorr, Amir Derkh, Paul Shortino, David Alford, Chris Hager.

Pic André Csillag

networked by NBC. To get a band on there is real tough."

ROUGH CUTT began in 1982 and the new line-up (which features Chris Hager/Amir Derkh on guitars and Matt Thorr on bass) has been together for a year. They've toured with Ronnie James Dio, Missing Persons, Motörhead, MSG and local Metal bands, and have appeared on the compilation albums 'Rock To Riches' (with their song 'Try A Little Harder'), and 'LA's Hottest Unsigned Rock Bands' (with 'Used & Abused' and 'A Little Kindness'). Their music has soul as well as Metal, and Paul has the kind of deep-throated, powerful vocals that could make him a star in any kind of style.

Aged 25, he's an actor and dancer, and plays a whole mess of instruments. His grandparents were in vaudeville so there is a strong showbusiness connection. Indeed, he recently landed a bit part in the spoof movie 'Spinal Tap'.

David, who has long blond hair and looks a bit like Alvin Lee (after heavy dieting), used to drum with Max Havoc and Ratt and comes from Shreveport, Louisiana.

"I'm from the Deep South and he's from the Heavy North," said David with a grin, tweaking Paul's knee with reciprocal familiarity. The bond of friendship is strong because they have battled long and hard together to get someplace in rock 'n' roll.

"I went through two bands in LA when I first arrived there and couldn't find a proper vocalist," added David. "Then I met him, and his dog, in a car wash! Once me and him got together, the chemistry clicked."

They made some demos and took them to Ronnie James Dio, and it was Paul's vocals which convinced the star that the new boys had sump'n to offer y'all.

Said Paul: "One of the first demos we did was a song called 'Try A Little Harder,' which KLOS (radio station) put out. It was part of a contest sponsored by Miller beer. There were forty thousand bands and we were one of the ten finalists! But the songs we did first were basically a compromise."

"We did concerts in Fresno with Dio and Ozzy in front of ten thousand people and the audience loved us. We even played with Motörhead and they went nuts over us. And to please a Motörhead crowd . . . wow!" David shook his shoulder length blond hair.

"We're pretty strong everywhere," said Paul, "cos we're a party band. *And* we get heavy. As far as music goes, there isn't any weak link. We've got tasty and speedy guitar players, we've got a heavy drummer and bass player and I can crank out the vocals!"

What did David think of his vocalist?

"When I first heard him it was easy to tell his influences. He comes from a rhythm 'n' blues background and has listened to Paul Rodgers, but he's got ten times his range. He loves Ronnie James Dio, but he's got 50 times his gravel. He's raw, hard and powerful; there's a lot of energy in his voice and a lot of bluesy licks behind it, so really I think he's pretty original."

WHEN PAUL and David first met up they rushed off to the famed Starwood Club in Hollywood for a rehearsal.

"On that very first day, when I heard his voice, I knew right then he'd got it. All we needed after that was to mould it," said David.

Paul: "When I first met this guy he was sitting there in the car wash with his shades on and I thought, 'this guy looks cool'. So we were introduced by a guitar player friend, and I had a hangover and a real deep, rasping voice. He didn't think I could sing high notes, so he kinda ignored me! But when he heard my tape, he couldn't believe it was me singing."

Ronnie James Dio's wife was also impressed by the tape. She heard it while Ronnie was on the road doing the 'Live Evil' tour with Sabbath. When he returned home and heard the new band, the pair of them called David and came along to a 'showcase' gig.

"Atlantic Records were supposed to show up but they were out playing golf or something," recalled David. "Anyway, Ronnie came down, saw the band and Paul just blew him away. He gets chills when he hears him scream! So he decided he wanted to produce the band and Wendy wanted to manage us."

Later this year, in June, they start recording their first album, which may be produced by Ted Templeman, currently in the studio with Sammy Hagar.

"We're gonna record in the States, but we're coming back to Europe in August," revealed David. "We're booked for the Reading Festival, and we may play at Castle Donington with Van Halen. And we had an offer last night to do the Kiss tour!"

The song which really sums up the Rough Cutt philosophy is the aforementioned 'Try A Little Harder'.

"That song has been really big for us," said David. "We all really believe that if you want something bad enough, instead of sitting around and moping and thinking you deserve something for nothing, you go for it and you get it. If you get bopped down the first time, you get up and . . . try a little harder. We are the living proof that it pays off!"

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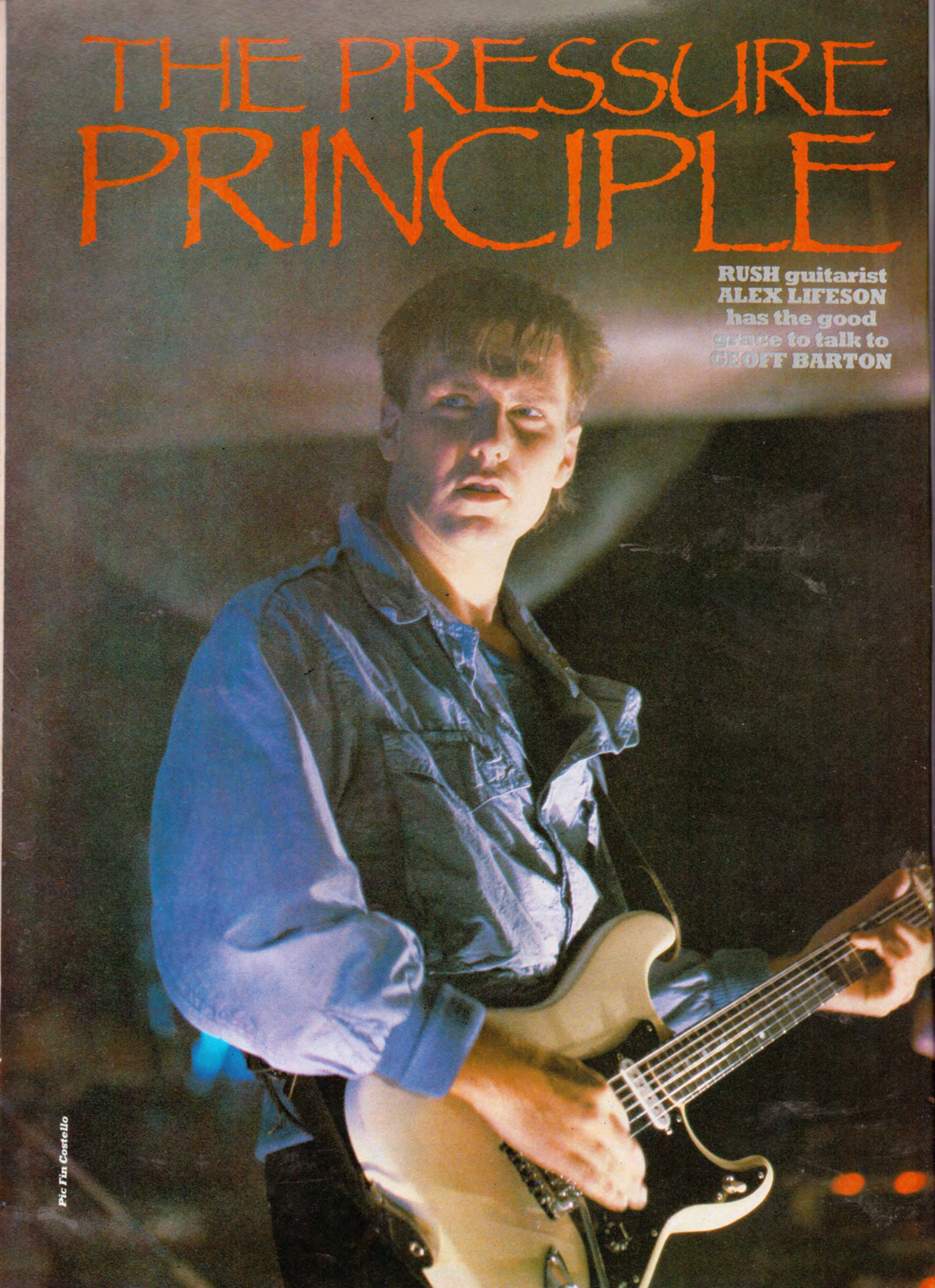
THE PRESSURE PRINCIPLE

RUSH guitarist ALEX LIFESON has the good grace to talk to GEOFF BARTON



Pic Fin Costello

I HAVE this new push-button phone on my desk in the scruffy *Kerrang!* office. It's dark brown, it's got flashing lights, it's sleek and very modern-looking. However, for reasons best known to British Telecom, it doesn't ring like your traditional communication appliance. It doesn't ring; it *honks*. Yeah, whenever Janice patches a call through to me, the damn thing *honks*. Loudly.

I've had this phone for a couple of months now, and I'm still not used to it. Every time it *honks* I find myself automatically turning to look out on to the street to see just why that pesky vehicle below is beeping away so noisily. *Every blasted time* – I just can't help it. It's nerves, I guess.

I'd have my window bricked up, but I'm not sure it'd do any good. I'd almost certainly start imagining that the horrendous *honking* was coming from some other source. From stray geese trapped in a filing cabinet, perhaps. Or maybe from a disorientated *Tour de France* cycle rider parping out his indignation at Jeanie in reception. Or possibly from a video collection of old *Roadrunner* cartoons . . . only *Kerrang!* hasn't got a video recorder, of course.

For the sake of sanity, I suppose things're probably best left as they are.

Only the other day I was caught searching for that mystery automobile by a concerned Rush fan.

"Is it true that the band are in London?" she asked, her voice crackly and faint as if she was phoning from far, far away.

"Uh . . . I think so."

"What're they doing over here?"

"I dunno."

"Are they filming some videos?"

"It's a possibility."

"Will you be interviewing them?"

"Hopefully."

"When?"

"I dunno."

I suppose it must have been frustrating for the *Kerrang!* kaller, to dial the number of the world's most knowledgable rock mag and receive nothing for her efforts other than total vagueness. But I couldn't help it, I genuinely *didn't know* what Rush were up to . . . and anyway, I was too busy scanning the road below, searching for that crazy car and its horn-happy driver . . .

"I KEEP GETTING Telexes from all over the world that read: 'With reference to Rush's promotional visit to London . . .'" says Bernadette, Phonogram PR, shaking her head in mock dismay. "I'm growing tired of sending back the same old reply: 'WHAT promotional visit?' There simply *isn't* one."

Nevertheless, the fact remains that, yes, the Canadian trio *have* taken up temporary residence in the Capital, and it is indeed for the purpose of shooting several videos to accompany songs from their latest album, 'Grace Under Pressure'.

As is their wont, however, Rush haven't exactly shouted out their arrival from the rooftops. Fans by the thousand weren't brought in to greet 'em cavorting through customs at Heathrow. The band haven't been seen lager-handed at the Marquee, checkin' out the Heavy Metal action. They haven't been photographed downing cocktails at the Embassy.

As one colleague put it: "They're *so* low-key. They're *weird*."

Low-key, yes. Weird, no. It's just that Messrs Lifeson, Lee and Peart enjoy their privacy and like to preserve an air of quiet anonymity around themselves. They're not lovably extrovert Twisted Sister types who call up to cry "HI! HOW YA DOIN'?!" every time they set foot in Britain, that's for sure.

Although there's no hard and fast rule that says rock 'n' rollers *should be* outgoing loudmouths, it's nonetheless *expected*. And all that, I guess, is what irks people so much about Rush . . . that, as well as their penchant for arranging interviews on soddin' Sundays!

It's 11.30am on the so-called Day Of Rest and, nursing a Saturday night hangover, I emerge Morlock-like from the depths of Marble Arch tube station, blinking and cringing and cowering into the Spring sunshine.

When my Rush interview was finally organised, the firm insistence was that around this time on the week-end was the only possibly convenient slot.

"You'll be talking to Alex," came the message, "although Geddy might pop his head around the door at some stage and join in" (he didn't).

I wasn't particularly concerned; after all it's not as if I'm usually asleep on Sunday mornings or anything . . .

Alex Lifeson opens his hotel door and is so sincere and apologetic you can't help but forgive him. "I'm really sorry," he says, "but this is the only time we had, we're so busy, y'know . . ."

Dressed in a tatty washed-out blue sweatshirt, grey tracksuit bottoms and wearing white towelling sox with no shoes, Alex invites me in and immediately (and considerately) orders a gallon of coffee on room service when I comment on the state of my poor ol' pounding head.

More burly, he seems to have put on a little weight since I last saw him, although the loose-fitting clothes could be deceiving. His face, however, is definitely cubbier; that short, smart college boy haircut swept back to reveal an altogether fuller fizzog than of yore.

We sit on a leather sofa in the centre of the sparsely-furnished room and the tape begins to roll . . .

SO YOU'VE come over here to shoot some videos?

"Yeah, for four songs off the latest album: 'Distant Early Warning', 'Afterimage', 'The Body Electric' and 'The Enemy Within'. The last two are being put together by Cucumber, the others by David Mallet and Tim Pope. We're kind of spreading our options, here!"

This sounds like a concerted effort to stamp the Rush identity on to the booming video market . . .

"We've always done them, I think the first was for 'Xanadu', off 'A Farewell To Kings'. We've maybe done one or two videos for each LP since then . . . but, no, nothing like this, nothing like getting in several directors to give each video its own individual feel – and appeal.

"Videos have, of course, become increasingly important in the last year or so – especially in America. And in some ways it's a good thing, there're lots of new acts that can't gain experience like they used to on the road with live shows, because it's not like it used to be, ticket prices are so much higher, it's tough for a new band to prove themselves in concert . . . it makes more sense for a record company to invest in a good video presentation of their latest signing than to stick them out on the road, where anything can – and does! – happen."

It seems a shame that your UK fans, deprived of the joys of MTV and suchlike, will probably never have the opportunity to see any of these videos you're filming . . .

"Well, I remember 'Xanadu' being screened on the *Old Grey Whistle Test* one time, that sparked a lot of interest . . ."

Yeah, but if my memory serves me correctly it was only (begrudgingly) shown while the end credits were rolling! British TV really hasn't got a decent rock video outlet.

"That is too bad, that is unfortunate. Perhaps in the near future it'll change; what's happening in America at the moment is unbelievable. Currently, there's serious talk going on about setting up a Canadian MTV network, so perhaps it'll spread over here as well."

Will these videos you're currently shooting be fairly straight forward . . . or highly ambitious?

"Tending more towards the former, I would say. At most they'll be 50 per cent non-live footage; we don't want people to lose track of the idea that Rush is still primarily a live band . . .

"I think that's the sort of thing the kids would prefer to see, rather than something like the latest Queen effort for 'I Want To Be Free', you know, the one where they're all dressed in drag. That's bizarre!"

It is indeed. And bearing in mind recent revelations from the Mercury camp ('camp' being the operative word!), it's got a horribly sordid, sleazy edge to it . . .

"Yeah, I was thinking about that and, Jeez, when you do something of that type you're really getting away from what the whole point of being in the business is about – that you're a member of a *band* and you're a *musician* and, really, those are the aspects of your career you should try to project. Once in a while you see something funny or clever and you get a laugh out of it, but to watch a band you like making fools of themselves acting out some stupid scene . . . I don't know, it goes against the grain somehow."

Do you approve of or do you have misgivings about the current video overdose?

"In some senses I would encourage it because, like I said earlier, it really does provide good opportunities for new bands. Times change, we can see that, Rush is almost into its tenth year of touring and the situation that existed when we started out isn't really around any more. When we were first trying to make a name for ourselves, then the thing to do was to set out on tour as the opening act on a three band showcase and build it up from there.

"But, in America at least, that scenario doesn't really exist any more. It's hard enough for the real name bands to do well on the road; that bottom-of-the-bill breeding ground has, with one or two exceptions, been more or less cut out of the whole picture. And, I don't know, I think secretly the record companies prefer it that way – with frequent rotation on MTV there's direct, immediate response to their product. It's no longer a long-term thing . . ."

In Britain, strong support tours are still very powerful strategies.

"In America, it's tough. People are being very selective when they choose the bands they go to see play live. Knock on wood, Rush seems to have escaped the worst of this – but I suppose that's because we've always been a touring band, we've always worked hard on the road, and I think people enjoy seeing us play live."

SO TELL me about Yousuf Karsh, the guy who took the portrait picture of you lot on the back of the cover of 'Grace Under Pressure'.

"Well, we were all sitting

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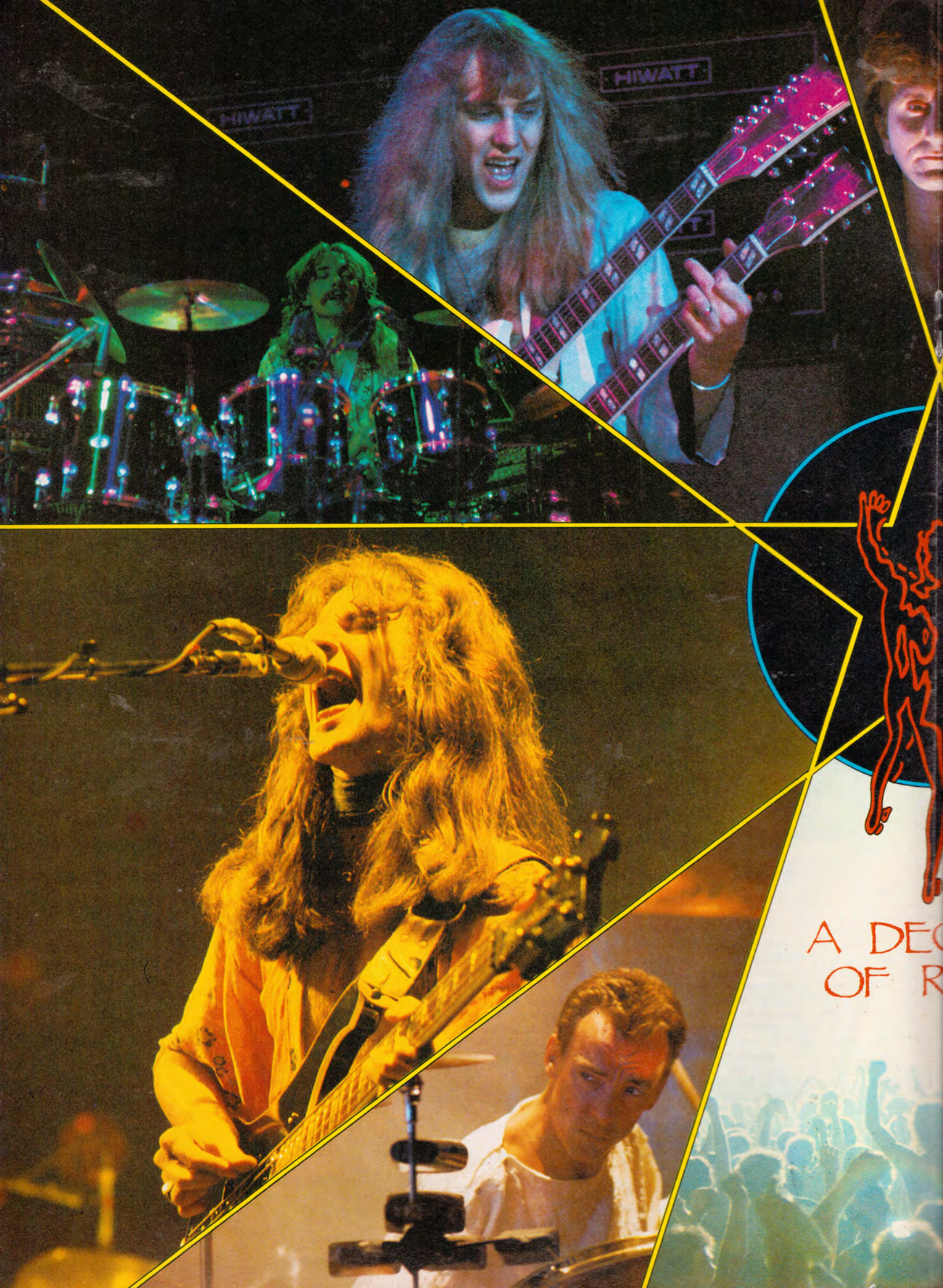
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FROM PAGE 23

around in Horseshoe Valley, a place north of Toronto where we were writing new material, and we were discussing what to do about the LP sleeve. I said to Neil, 'Why don't we go for a real nice black and white portrait on the back, we've never really done anything like that before'. Geddy immediately latched on to the idea and said, 'Yeah, why don't we get Karsh?!' Everyone's reaction was positive, but we didn't think we had a chance. We thought, well, we can try, but he didn't strike us as being the kind of photographer likely to do this sort of thing. But he did!"

Is he very expensive to hire?

"He is . . ."

As expensive as Ross Halfin?

"I doubt it *(laughs)*. I don't know if you've seen any of Karash's books, but basically he's a photographer of Hollywood actors and Royalty . . . and just about everyone inbetween! *(Alex pauses to pass me a 'Grace Under Pressure' LP cover he just happens to have close at hand.)* Looking at it, you can see that Karsh's pictures are very honest, they're not flattering in any way. Everybody in the band looks . . . a little older, a little rougher *(laughs)*. But I think that's good. It's definitely not a rock 'n' roll picture, but it's a very true, realistic picture of the three of us."

So you're pleased with the end result? (I must admit, I think it's extremely disappointing.)

"Yes. I think mostly for the honesty that's in there. Plus the inherent power that you get with a black and white photograph. It's quite emotional."

Is commissioning Karsh and acquiring the likes of Mallet and Pope to direct your videos indicative of a new Rush visual attitude?

"No, it's not calcualted, it's an unconscious thing, it's just the way things have fallen into place. Like I said, We've done videos since 'A Farewell To Kings' . . . I know Neil never particularly really enjoyed doing them, but since we started speaking to the people working on them our creative juices began to flow and we really look forward to doing them now. These new ones will be interesting to look at and they have been interesting to do. But, as usual, they've been made more to please ourselves than anyone else!"

TO CHANGE tack slightly, why has Supertramp knob twiddler Peter Henderson (and, significantly, not Terry Brown) produced the new LP?

"We just felt the need for a change. We'd made, I don't know, something like eleven records with Terry . . ."

He was almost a fourth member of the band. (In fact, he gets a touching tribute on the inner sleeve to 'GUP': 'Et toujours notre bon veille ami – Broon', the words read, somewhat cryptically.)

"Yeah, and being 'almost a fourth member', that was what the problem was. We just thought we were at a point in our relationship where we felt we knew each other *too* well, there was nothing new happening. It was kind of a difficult thing, to break the news to Terry, but it had to be done.

"So we started hunting around . . . we started listening to a lot of records, produced by people we liked and admired. We ended up with a long list of potential contenders and started to contact them. After a long, involved series of interviews and discussions, we decided to go with Steve (Simple Minds, U2, Big Country) Lillywhite. He was interested and he committed himself at a certain point to producing us. Everything seemed to be going along just fine . . . but then, at the eleventh hour, just as we'd started to write the new material, his office called and said that he'd changed his mind, that he didn't feel he was right for the project."

(At this point Alex lapses into a lengthy silence, as if to infer that, in the final analysis, Lillywhite didn't feel it'd do his New Wave 'credibility' any good to become involved with a bunch of 'hippies' like Rush.)

"So – panic. What'll we do? We decided to go ahead and continue writing and in the meantime contact a few other producers, to see if they were interested. It was tough, but eventually Peter Henderson took up the gauntlet. We met up and, I don't know, he just said all the right things . . . we talked and felt real comfortable with him. We just clicked."

You're certainly more prominent in a guitar sense on this album . . .

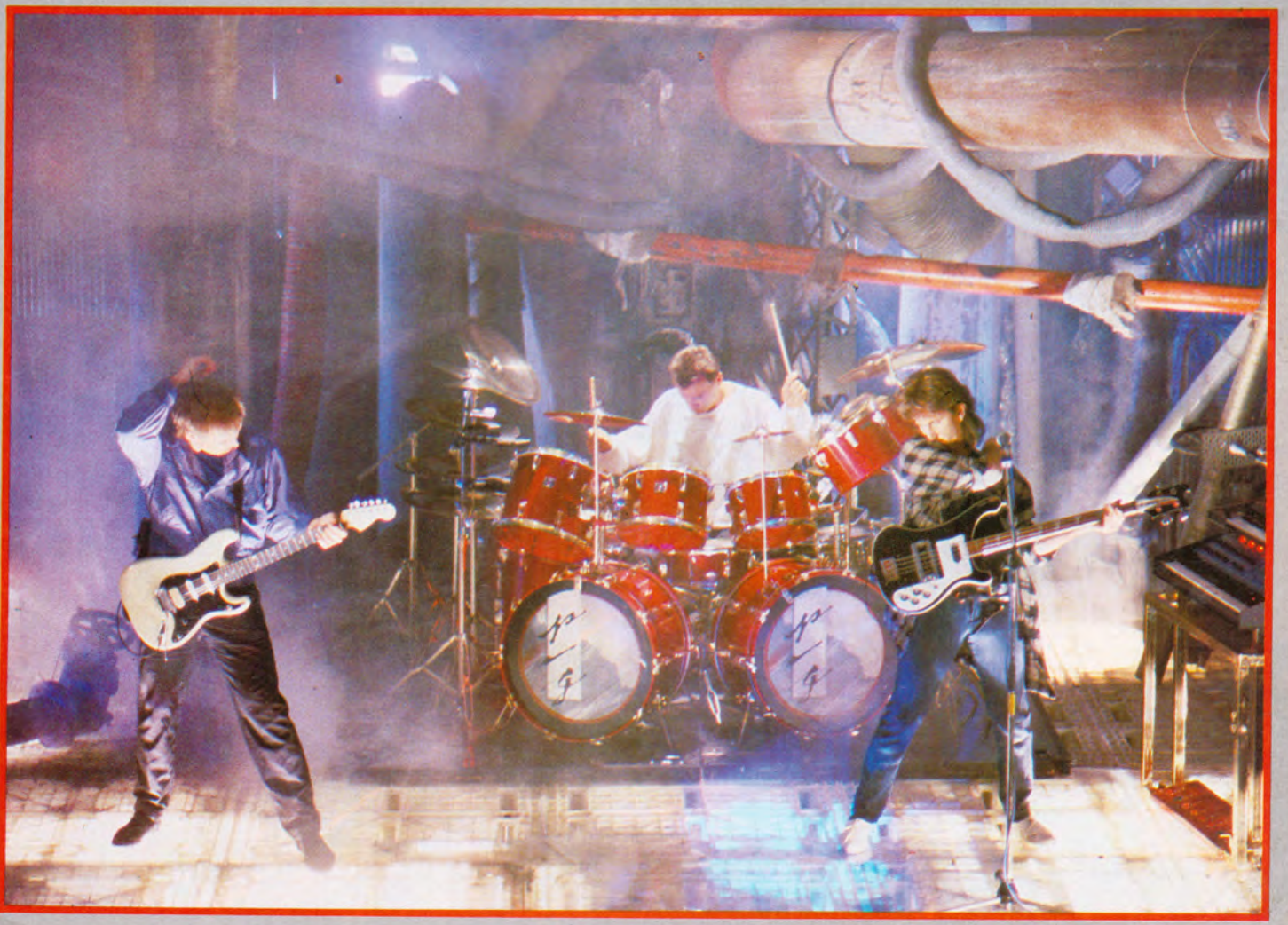
"Yeah. I think the guitar on 'Signals' took a bit of a back seat. The keyboards were really upfront . . . though in a sense that's what we were trying to achieve, we wanted to go for a different perspective on the whole sound. But, possibly, we lost direction at times on 'Signals'."

Did you ever feel frustrated, playing this lesser role?

"Very. Often."

When I first heard 'Grace Under Pressure' my immediate reaction was, this can't be the new Rush album, you can hear the guitar!

"Yeah, I know, I know. The sound on this LP, I think, is denser and more aggressive than our last couple of records. That's what we needed. The balance of power has shifted once again. Neil's writing some excellent, astonishingly straightforward lyrics now. I think



Pic Fin Costello

we've got the essence back together for this new record."

Would you agree with a comment I made in Sounds *a while back – that currently Rush so far outstrip their rivals that, in effect, they* have *no rivals? That they're 'leaders in a field of one'?*

"I must admit, I *do* find it hard to find a convenient label to hang around our necks. We kind of fit into lots of different categories . . . because of the different elements within the group and our different sources of stimulation."

But don't you think there's still a lot of work to be done? I'll bet the vast majority of the record buying public still think of you as that noisy trio from Canada with that guy with the stupid squeaky voice . . .

"I think so, yeah. Since 'Moving Pictures' we've brought in a lot of new fans . . . but that works both ways. 'Signals' in particular got a mixed reaction from our fans, we had a lot of mail from kids saying, 'It's too bad Rush aren't what they used to be, it's no longer "2112" or "Hemispheres" or whatever, you guys have really changed'.

"But the three of us in the band, we don't really see it that way. When you work as long on a project as we did on 'Grace Under Pressure' . . . it's like giving birth. We started on the album in August last year and worked through until the middle of March '84, with very few serious breaks. That took a great deal out of us, both emotionally and physically. It was a very difficult project, the difficulty compounded by the confusion and uncertainty over producers . . . but, by the same token, at the end of the day, it was enormously enjoyable and satisfying.

"So – 'Grace Under Pressure' was the most important thing in our lives for a long period of time. In their haste to condemn us, I'm not sure if people always understand that . . ."

Hence the album title?

" 'Grace Under Pressure'? Yeah, it is pretty apt, isn't it!"

POSTSCRIPT: Alex says it's unfortunate, but the way things are going he doesn't think it's likely that Rush'll be able to gig in the UK again until Spring *next year* at the earliest.

"That'll be two years since we've played here," he says apologetically, "but I don't think it can be avoided. We haven't toured America for a year, so we're going to go out there from May to July and from September until Christmas, plus we're going to try to fit in our first visit to the Far East somewhere along the way. It's a shame, but that's the way things seem to be shaping up."

Spring 1985?! Ah well, maybe it's not *quite* as far away as you think . . .

AFTERIMAGES

A personal history of RUSH by DAVE DICKSON

IT WOULD be mind-numbingly simple to offer you here a brief history of Rush, one of the world's most successful rock acts; charting their career from the earliest days scratching $10 a night around the Toronto clubs to the mega-platinum status their records enjoy today alongside the sold-out-arena world tours. But I won't. Instead I'll offer you a slice of personal history and throw in some commentary on Rush's dozen album-length saga . . .

LIKE MOST people on this globe, outside of the privileged few in North America, I'd never heard of Rush prior to 1977 (or was it 1976? I forget. Anyway, back to the story . . .). So there was me, peaceably minding my own business, contemplating life, my navel and the latest exploits of Conan The Barbarian, when an extremely agitated and excitable Steve Gett jerked me out of my reverie.

"You've *got* to come and listen to this," he said in the sort of low, ominously fraught tone that you know masks some barely restrained ferment.

Any normal person would have told him to "Naff off!", but being yer general all-round sucker for aural punishment I allowed myself to be dragged bodily into a room and pinioned before a pair of speakers.

At the end of '2112', some 20 minutes later, I collected my scrambled thoughts and enquired, "what *is* this?"

"Rush," he said, like a proud father whose son has just recited his 27 times table backwards.

"Never 'eard of 'em."

AT THAT tentative and impressionable age I was heavily into Science Fiction (Moorcock's 'Elric' sagas, Lafferty shorts, anything by Delany – *the* greatest SF writer ever! – and 'Savage Sword Of Conan' comics amongst a hundred or so other *Marvel* and *DC* titles) so my next encounter with Rush was something of a watershed.

Open my *Snouds* one day, *there* was a full-page-and-a-bit on *that* band again: Rush! Penned by no less a person than G. Barton Esq (THE voice of HM in my formative years!), it proclaimed Rush as something like: 'Masters of Sword & Scorcery Rock!' Without further dithering I decided that *this* was finally IT; here was a band writing the kind of music *I* wanted to hear about the kind of subjects *I* was most fascinated by. Such chance meetings are not to be sniffed at.

I raided my Post Office savings, collected all my pennies, nicked a couple of quid off me mum and hot footed it down to my local vinyl emporium where, if memory serves me correctly, someone had even mustered the foresight to put a 'Rush' section amongst the 'R's.

But oh, the pain, the heartache, the misery: NO '2112'!!! Bastards! The most interesting looking alternative was a lavish Barry Windsor-Smith (all Conan fans take note!) -style gate-fold sleeve in bottle-green and gold . . . 'Caress Of Steel'.

I took it home, gave it a spin or hundred, and lo – I was a Rush fan, as simple as that!

'Caress Of Steel' began with the raucous 'Bastille Day' which vied with 'Anthem' from 'Fly By Night' (the second Rush album) as the band's concert opener for some time. This was followed by the tongue-in-cheek 'I Think I'm Going Bald' and the romantic 'Lakeside Park', each hung on Alex Lifeson's quite exquisite guitar playing and punctuated by Neil Peart's awesome drum work.

The rest of the album was taken up by two 'Sword 'n' Scorcery' epics, 'The Necromancer' (featuring the return of Prince By-Tor) and 'The Fountain Of Lamneth', which engulfed the entire second side and paved the way for '2112'.

With the benefit of hindsight and the depth of Rush's later work these appear horrendously self-gratifying and steeped in their own self-indulgence but, of course, at the time they were intellectual claret to a parched imagination. Rush were the new heroes of the age.

Then they came and toured . . .

OH MY GOD, the agony and the ecstacy. The long, long wait for June 4, 1977, Rush's first ever London date, and then the glory that was the band in concert.

I think I was supposed to be studying at the time but, of course, that all went out the window. Rush came first.

Stray were the support band and the Hammersmith Odeon was a very different place in those days. People merrily smoked dope in the aisles and no-one minded if you rushed the front of the stage . . . aah, those were the days.

They were staggering, needless to say, in their silk kimonos and stuff and Geddy Lee with a single mini-Moog playing a 'new song' entitled 'Xanadu' and *all* of '2112' being performed, *and* 'By-Tor And The Snow Dog', *and* a nine-and-a-half-minute drum solo by 'The Professor'. However, I do recall thinking that the programme, scripted by acknowledged Rush expert *extraordinaire* Geoff Barton, was a piece of pretentious twaddle. Still . . .

After the gig, I commandeered Steve Gett's copy of '2112' and kept it for about six months. Again, looking back, the title track seems overly indulgent but it contained the spark of real magic, and when Geddy Lee sang 'Discovery' over Lifeson's lilting, initially hesitant, acoustic work it sent an electric thrill of hope and exhilaration through me which lasted until the side climaxed with a doom-drenched voice booming: 'Attention all planets of the Solar Federation . . . We have assumed control . . . We have assumed control!' This was more than mere mortals could handle!!!

The story was based on an Ayn Rand novel called 'Anthem' and led to Rush being labelled *Fascists* by the *NME* (a paper they now refuse to talk to!). The band naturally, vehemently, denied the charge but the fact remains that Ms Rand herself is politically somewhere slightly to the right of Attila The Hun and the last I heard of her she was lecturing to North American economic seminars proclaiming Reaganomics to be the key to prosperity!! The three have never exactly been espousers of socialist ideals and adopted as their symbol the solitary man oppressed by a looming Red Star – deep, eh? But, like all storms in their career, Rush weathered this political exposé and went on to write their finest album to date, 'A Farewell To Kings'.

I remember dashing out to buy 'AFTK' on the day it was released and tearing home at breakneck speed to play it . . . what a masterpiece it turned out to be!

They recorded at Rockfield Studios in the heart of Wales at the end of their first UK tour, relishing the opportunity to work *out of doors* (listen for the birds twittering on Side One) with Neil Peart employing a devastating array of percussion to wonderful effect, particularly on the opening to 'Xanadu'.

Each number here is an absolute gem, but the track perhaps most worthy of note (and, indeed, an indication of

CONTINUES OVER

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greater things to come) is 'Cygnus X-1', a song Peart later claimed to hate!

PARALLEL WITH his extraordinary percussive skills, Neil Peart brought to Rush a whole new breadth of meaning with his Tolkein/SF inspired lyrics. His is/was a flowery, classically romantic form of lyricism that wasn't particularly clever but sounded *very* nice; it was a case of the whole being greater than the sum of its parts. Peart managed to convince everyone he had an Olympian intellect by the use of some elaborate, pretty words and somebody else's imagery. But, dammit all, it worked!

On 'Cygnus X-1' he tried something quite different and quite alien – economy! Gone was the previous flamboyant verbiage and in its place came a steel-taut delineation. Its effect was electrifying and stunning.

Around this time, convinced that Rush were about to take over the world, I went off in search of everything I'd missed so far. I got hold of copies of their first two albums, 'Rush' and 'Fly By Night', and their first double-live LP, 'All The World's A Stage'.

'Rush' is a pedestrian outing, workman-like but uninspired. Lifeson shows the occasional spark of magnificence but the album is largely avoidable (except, of course, to those who *have* to have everything Rush ever did!), its three best tracks all appearing on the live LP. 'Rush' was recorded independently in 1974 with money raised from the band's constant club gigging and originally released on their own label, Moon Records, in Canada. John Rutsey, a largely forgettable figure in Rush's long history, drummed, but then who cares?

'Fly By Night', with its imposing cover and Peart doodles, spoke volumes for the new Rush. They had power, aggression, strength and subtlety. Geddy Lee kind of accepted the fact that he was Geddy Lee and not Robert Plant and Alex Lifeson began doing all manner of strange and exotic things with his guitar. JRR Tolkein supplied much of what was left . . . except for the drums and the aforementioned doodles, which were Peart's.

'All the World's A Stage' only proved a disappointment because I'd seen and experienced Rush live and this album didn't seem to capture the essence of that experience at all.

Rush paid a return visit to the UK in February 1978 to plug 'A Farewell To Kings'. The Tyla Gang (remember them?) played support and the only thing noticeably different was that Neil Peart's drum-kit was even bigger than before!

'CYGNUS X-1' had left off with the *Rocinante* plummeting headlong into the titular black hole in space and a promise that all would be revealed next time round.

'Next time round' came in the form of 'Hemispheres', the title track being subtitled 'Cygnus X-1 Book II'. 'Hemispheres', the track, consumed the entire first side of the album and is by far the biggest load of pretentious and unmitigated s**t the band have ever produced. Neil Peart actually pulled off the greatest coup of his career by out-doing *himself* in this gaudy and inexcusable exhibition of verbosity. To term the thing 'piffle' would be to praise it too highly.

This practically killed Rush for me. While 'Cygnus' Part I is taut and gripping, 'Cygnus' Part II is flatulent and just plain old mutton dressed up as lamb. It was garbage – and, what's more, I suspect the band knew it too. The epic tales never reappeared (unless you count the now concluded 'Fear' tetralogy) and Peart has contented himself with comparatively mundane affairs ever since.

Two things saved 'Hemispheres' (well, actually, they didn't save it cos I sold my copy!). 1) 'La Villa Strangiato', wherein Lifeson got to exercise his fretboard mega-wonderfulness as never before, and 2) The packaging. Rush have, since 'Fly By Night', consistently produced graphically superb artwork to grace their covers and 'Hemispheres' still represents one of their very best.

So appalled was I at the grossness of 'Hemispheres' that I didn't even bother buying 'Permanent Waves', nor did I make any attempt to see them on the accompanying tour. Which was a mistake, because 'Permanent Waves' marked a distinct shift in emphasis for the band, both musically and lyrically. A NEW new Rush was born.

They wrote a hit single, 'The Spirit Of Radio', and in general the tunes were shorter, snappier and more accessible. For every one old-style fan they lost with this conspicuous directional shift, they *gained* another five from increased radio play. Lyrically, though, Peart seemed to be struggling to shake off the 'epic' shackles that bound him, Prometheus-like, to the rock of 'other-wordly grandeur'. In that respect 'Permanent Waves' is something of a disappointment but, like 'Fly By Night', it represents a vitally important transitional stage.

'Moving Pictures', once again intriguingly packaged, pretty much continued the pattern set by 'Permanent Waves', but I was still being a stubborn bastard and refusing to buy product from a band who had so shamefully betrayed me. Ditto tickets to the tour which had now assumed arena-circuit proportions!

And then – gasp! shock! horror! – Rush were on *Top Of The Pops*! WHAT??!! Jesus wept, what WAS GOING ON?? The song was 'Tom Sawyer' and, much as I tried to hate it, the thing possessed that glorious little synthesiser hook-line and I could barely restrain myself from taking the bait.

They'd started dabbling with Peart's beloved reggae, too. Very subtlely mind, not so you'd notice immediately, but there it was in 'Vital Signs', which paved the way for the totally brilliant 'New World Man'. Indeed, if 'Permanent Waves' was a pause for thought, then 'Moving Pictures' was a striking out for new ground.

'Exit . . . Stage Left' is the live album culled from the 'Moving Pictures' tour. It contains the previously unreleased 'Broon's Bane' (long-time Rush producer Terry Brown's nickname is Broon!), but otherwise read as for 'All The World's A Stage' above.

WHAT BROUGHT me thumping back into the Rush fold was the pure and simple fact that I was GIVEN 'Signals' to review. Such was the all-inspiring, unharnessed excellence of this album that I was sent scurrying off to snap up the previous two to discover exactly *what* they'd been up to while I'd been away.

Of 'Signals', I said enough when I rave reviewed the LP back in *Kerrang!* 25 and I still think 'Losing It' is one of the finest songs they've ever written.

Rush claim they came down to earth with 'Permanent Waves', that that was their first album 'in touch with reality'. Of course, by that time they were BIG, BIG stars and probably knew as much about reality as you or I know about the lifestyle of a rock superstar: ie not very much at all. (And if you don't believe me go and re-read the Neil Peart interview I conducted back in *Kerrang!* 44/45!)

But, what the hell, at least they were trying. And with 'Signals' they pretty much succeeded in dipping their toes into the cold pool of the 'real world'.

And now we have 'Grace Under Pressure' (or at least I have Malcolm Doom's copy of it!), which Barton gushed over so shamelessly a few issues ago. And why not? It is, without doubt, Rush's finest and most comprehensive work to date even if Lee occasionally seems to stumble over some of the lyrics.

They even went to the great trouble and enormous expense of employing Hollywood's most famous portrait photographer, Karsh, to take the back cover shot and make them look a set of prize pillocks! But that's what's so great about fame and fortune – you can do that and not have to worry about it!!

Rush have come a long way and I feel the greater enriched for having travelled with them on parts of the journey. I hope you'll forgive this exercise in self-indulgence because, beneath this caustic exterior, I'm still the same excited fan I was back on that fateful day in June, 1977. You see, *plus ça change plus c'est la même chose . . .*

"PSST! ALEX! Have you heard the one about the midget rock journalist and the Rush retrospective?"

SHOCK! HORROR!! PROBE!!! The eagle eyes (spectacles permitting) of the *Kerrang!* krew have uncovered yet another sensational rock 'n' roll liaison!

Oh alright, so we're lying. But you've gotta admit that seeing Motörmaniac Lemmy (the one on the left, dummy) entwined with Ligotage *chanteuse* Beki Bondage makes a pleasant change from all those gratuitous shots you see in most music papers of Simon Le Bon and any gal who happens to be in lens shot!

And, who knows, perhaps seeing their pic in print will inspire the decibel duo to smash and assassinate a Tammy Wynette klassic!

MALCOLM DOME

Pic Ray Palmer

PROGRESSIONS OF POWER

The newly resurrected YES are light years ahead of the old, claims a starstruck LAURA CANYON

"I THINK once we get over this idiotic season of man where we're going around screwing each other, literally, then we can really start moving in the direction which we're ready to go in – which is *space*. We've got to move into space. I mean, why do we keep making 'Star Wars' movies? We're going to *go* there. I just *know*. It has to happen and we'll all live to see it, all of us will, because you don't die . . . It's now getting too cosmic."

See. An admission. Straight from the mouth of well-known singer and soothsayer Jon Anderson.

The head of an American organisation has been claiming for months that aliens from outer space have infiltrated the Western World and are among us even as we speak, barely distinguishable from the rest of us earthlings; and the small, pensive bloke with the soft Lancashire accent and the softly piercing eyes is as good as agreeing that somewhere along the line alien superbeings with magnificent minds came down from outer space and took over the bodies of Yes.

How else do you explain a resurrection after so long with music that's advanced light years from Yeggles and previous band incarnations? How else do you explain the remarkable 'Owner Of A Lonely Heart', a song that's amazingly appealed to intellectual progressive-rockers and dance fans alike? How else do you explain a live show that's gone from self-indulgent theatrical ninnyness to something as sleek and streamlined and powerful as a rocket ship – crystalline sound, flawless harmonies, virtuoso musicianship that sends your heart soaring into outer space, heavy, classy, glorious stuff, practically all the new songs and the best of the old songs and not a through-the-past-*dorkly* moment among them?

And if that doesn't convince you, there's always Trevor Rabin's peculiar scar (which he's trying to pass off as the results of an operation to remove his spleen, after a freak swimming accident which led to the postponement of their US tour, but he can't fool us; he even admitted, "I don't even know what a spleen does"!) and Jon Anderson's silver gravity plimsolls and Mork From Ork stage outfit.

I'm talking to them in a room at the massive Los Angeles Forum at soundcheck time, where almost 40,000 people will be getting to see them over the next couple of nights. The place is busier than Oxford Street during rush hour, with radio and TV people buzzing around, grabbing a Yes member here and a Yes member there to address half of civilisation – as we're sitting here talking, TV lights flash on and off like strobes, and we're drowned out by Australian and Italian comperes interrogating Tony Kaye, Chris Squre and Alan White on the nature of that single which created such enormous disturbances in the molecular structure of the cosmos.

So we might as well join in too. 'Owner Of A Lonely Heart' is surely a song the old Yes wouldn't have touched with a ten foot pole?

"Exactly!" agrees Trevor, who wrote the thing – in fact, he wrote most of the material on '90125', at least skeletally, intending to use it on his next solo album. "I wasn't even going to play it to them. I was going through my demos and just happened to stop on 'Owner'. And they said, 'what's that?' And I said, 'forget it, we don't want to do this'. I thought I'd do it later

TREVOR RABIN pic Chris Walter

on a solo record. But they said, 'play it back, let's look into it'. And we did it. Thank God for that!

"I didn't think it was right for the album – this was before we had gone into the concept of what the album was going to be. We had this broad thing of what we wanted to do – something new, using modern technology. We decided not to consider anything that's being done at the moment, like the new English bands or the new wave or whatever you want to call it, or anything that's been done in the past. Obviously, there's going to be traces of where the roots are – some of it still sounds like old Yes, Seventies music in parts – but I think that the combination of that and what we tried to do has worked."

THE band's present line-up is being billed as the 'Original Yes', but that of course depends on your definition. Bill Bruford was drummer before Alan White came along, and though Tony Kaye was Yes' first keyboard player, Rick Wakeman is best known in a list that includes Patrick Moraz, Geoff Downes and, most recently, for five minutes or so, Eddie Jobson. Peter Banks was the first guitarist, but Steve Howe's got to be the one everyone associates with the band. And Buggle Trevor Horn, who took over Jon Anderson's singing spot until December '80 at Hammersmith Odeon, the last Yes were seen on planet Earth until now, is currently the band's producer. Only Chris Squire, bass player supreme, has stayed constant.

Back in early '82, Chris and Alan started working together. They called up Trevor Rabin – who'd been recommended by producer 'Mutt' Lange and was working on a solo album at the time – then Tony Kaye and, finally, Jon Anderson. The band was going to be called Cinema but, as soon as the newspapers printed the story, a dozen obscure bands from America, apparently called Cinema too, called up and threatened to sue, so Yes it was.

Not everyone thought it was a good idea. Steve Howe, to name but one, said the immortal word "Ugh" when first told of Yes' reformation.

"If he wants to say that, fine," reasons Jon. "In the heat of the moment you tend to say things that sometimes later on you regret – your mouth keeps opening and things come out and you can't help it. Steve's a nice guy. I've worked with him a lot, for years, and I've got to know him. We became a bit unhappy with each other, though, so you get these little bits of frustration."

But why did they want to go back to Yes, something that had had its golden age, something that's over? Is Yes something out there that's bigger than all its various individual members?

"For me it is, because it means something," says Jon. "I don't know what it means, I just think that it means something – I don't know, you can be in my dream if I can be in yours – I always thought that was a beautiful sentiment! So I'm dreaming my dream, I'm just enjoying being in Yes, because it's an incredible focus point for my physical being.

"I don't go onstage and think, hey look at me, I'm in Yes; I don't do that. All I want to do is get in touch with something, and I do. I don't know what it is, but I'm there with everybody else, and it's just the crowd and the band and this music, and all of a sudden there it is and you're there, you're elevated into this thing. It's really just *music*; music is the magical substance."

Pic Chris Walter

YES OFFSTAGE: "getting on really well"

CERTAINLY, Yes seems to hold a magnetic attraction for Sensible Trevor. What with being asked by Asia to join them at one point, and planning a collaboration with Rick Wakeman and Carl Palmer a while back, the man seems fated to have something to do with some aspect of the band.

"That's right. When this came up I thought, well it's got to be fate. I was about to sign a solo contract, I didn't want to rush into anything. But at the last minute I joined the band."

Why Yes and not Asia?

"Because they're better. I think Alan is a much better drummer and Chris is very good."

But, at least before '90125' came out, a lot of people might have said they were interchangeable bands?

"Before the record possibly, but hopefully we're totally different. Because what attracted me to this band was that they wanted to do something new, and that's what *I* wanted to do."

'STEVE HOWE, PLEASE CALL THE SYSTEMS OPERATOR', a voice suddenly booms over the loudspeaker like a message from God.

"It's not the same one," Trevor chortles. I tell you, this cosmic stuff really gets to you!

Okay. The truth. Was Trevor – all of ten years old when the band first started – ever a Yes fan? (The others have dubbed him "Young Trev".)

"I've always been very critical of any band," answers Trevor tentatively. "I've never liked everything *anyone's* ever done. I love 'Fragile', 'Time And A Word', 'Close To The Edge', the 'Yes' album. When I first heard 'Fragile' I thought, God, what is this? So yes, I was a fan. When they did 'Topographic Oceans' and 'Tormato' and things like that, though, it was all very good but I thought they were going a bit above some people's heads, not very accessible."

What about Anderson – a Rabin fan?

"I didn't know who Trevor Rabin was. See, I'm not a real rock and roll fanatic, I don't listen to every album like some people do in bands. Trevor's a real great listener, he listens to so much music. I'm more tied up in other things. Yesterday, for instance, I was listening to one of the old Tony Hancock tapes, 'The Reunion Party'. You've got to have a laugh sometimes."

A sense of humour is probably the last thing you'd associate with Yes. Mention the name, and most people come up with words like grandiose, pompous, progressive, pretentious . . . sounds so interlaced that they've knit themselves into a massive scarf and strangled themselves with the thing.

"I think," ponders Jon, "there's half a dozen bands that started this whole trend and we were one of them – King Crimson, ELP, Genesis, Yes, and one or two others. Basically, it came down to a desire to give more to the audience than what they're paying for. The idea was, hey, we're successful, but let's plough the money *back in* and do a great stage show, let's talk theatre, let's try to do something other than a going on in jeans sort of trip.

"In them days you didn't have video or lasers or anything like that. So, during the Seventies, we developed this sort of trend. And we were really amateurs at the game, and sometimes it became *too* gross. But sometimes it was incredibly beautiful and these things will never be seen again.

"In some ways, anyone who says Yes were all kind of techno-flasho-grandioso dinosaurs should look at the work that went into doing it. I don't think there's any harm in doing it. I think probably financially we were suffering all along the line, because we really didn't know how much we were spending. But we felt we were doing something to improve the artistic development of what one would say is rock and roll.

"I DON'T think *we* play rock and roll, it's just a word. Like a girl said to me yesterday – she didn't know who I was – 'hey, a rockstar would like wearing shoes like that'." He points at his silver shiny plimsolls. "And I said, 'yeah, I suppose you're right'. So I'm still in rock and roll, even though I don't remember writing a good rock and roll song; I can happily leave that to a lot better qualified people. I just make music of another sort of stuff, and it kind of rolls into rock and roll.

"I take everything I do very seriously – you have to; you can't just say, well, I don't care about this, really. To grow up with the

CONTINUES OVER

Beatles, which I did, and the Stones and the Beach Boys and the Who and Zappa and all the great music of the Sixties, to move into the Seventies you couldn't really be an extension of them because they were so great. So you had to be something different, and that's what Yes was. And, luckily, we became successful by being different. I don't think Yes has done one album that's the same as the next, because art is chance and good chance is jazz music, clear spontaneous happenings sort of thing.

"You could say, 'what a load of s**t that is, he takes himself too seriously' – but I *do* take it seriously and I love doing it. It's a profession, and I feel proud to be in this profession. It's better than being a waiter – and I did want to be a waiter in the South of France once. I was 14. I think it was something to do with the women – I'd seen a few bikinis."

"The funny thing is," says Trevor, "Tony, the manager, got a call from some black promoters saying, 'this *new band*, Yes, is happening man! Do you want to do some soul shows?' It's amazing," and a nice fat finger in the direction of Trevor's native South Africa, which he originally left in protest against their disgusting *apartheid* policy. "Yes have always been known as a band with a lot of technical ability, but no feel – cold, calculated music. And here we are, playing soul music! And you can't have music with any more feel than that!"

So the old men have got a bit of life in them yet. Funnily enough, last time I talked to Trevor – when he was working with Manfred Mann, and getting produced by Ray Davies – he confessed that older men were probably his biggest vice (make that his only one; this respectable guitar hero learnt to play while miming to Cliff Richard records!!).

"Yes, here we go," says Trevor. "It seems to creep up on me all the time."

Does he only like more mature musicians, what with his own virtuoso reputation?

"I think so. I like playing with guys who are really, really proficient virtuosos. A lot of times, with musicians who haven't really studied their instrument, they don't even think of what's out there, they just think of what they can do. And there's a whole world of things to do, and if you're not capable of playing it then you're not capable of creating it and it just narrows your horizons.

"With guys like Chris and Jack and Alan and Jon vocally – he's got an incredible ear for picking up things – there's no frustrations musically. I've never been into the punk thing. I'm one of those completely unfashionable people who hate the Clash; I think they're awful, and a lot of people think they're fantastic – Roger Daltrey says they're one of his favourite bands! So I go against the grain sometimes. I don't like following fashion, because to me fashion is so unfashionable; how long is it going to last? My music, I think, is like a pair of *Levis* – it's never in and it's never out."

AND THE band aren't treating touring as a painful obligation . . .

"I thought," says Trevor, "when we get on the road it's them, and I thought, well, I'm really looking forward to it, I love playing live more than anything so I hope they're going to enjoy it. And everyone's having such a good time. They don't come across as old men.

"If that was the case we'd do this tour and go to Europe and that would be it; but we're coming back here, we want to go to the Orient, and we're trying to push the management into setting up dates in Turkey, Greece, Israel, everywhere. We're going to be touring the whole year."

"I said to the guys," says Jon, "okay, we're going to be Yes, let's get out on the road and prove that we're a damn good band; if the album makes it, great, that's just another feather in our cap, but let's go back on the road and prove the cynics wrong, that Yes was not a dinosaur band and that it didn't drop dead. Yes was screwed by the business and that's why the band split up, a badly-organised cock-up."

They're all thrilled with the audiences they're getting (half first generation Yes fans and half a mixture of their offspring and the new pop set) and grateful for another shot at stardom.

"Everybody in the band's different; we all have different thoughts on what's happening now," says Jon. "I'm quietly amused and quietly amazed. When you're hot you're hot, when you're not, forget it!"

Trevor, of course, has already had his share of pop adulation, having led the South African teen band Rabbit, a kind of Boer City Rollers, before going solo in a less commercial, more direction.

"But it's my first time in a market like this," he says. "I've been trying to do this for 10 years. I'd be lying if I said anything other than it's great."

It didn't bother him, handing over his songs for the rest of Yes' contributions, or sublimating his ego for the sake of the band, he swears. Being solo was getting a bit of a headache anyway, what with the record companies putting pressure on him, saying, "you've been called an HM god, you've got to make a Heavy Metal record", and the whole thing turning out "not as satisfying as this".

And Anderson, who'd done various things like his successful projects with Vangelis, a ballet performed by the Scottish ballet company and his solo albums, adds, "I enjoy being in a group. I don't like being a solo artist because everything was just a little bit too much up to me to make too many decisions. Happily, now I can work with Yes and still have parallel commitments."

IS YES going to grow? Is this line-up a long term one or will it fall apart as quickly as it began?

"Your guess is as good as mine," shrugs Jon. "I don't know. I'd love it to last forever and I think if we pace it properly it will work."

"We're definitely going to do another album and another tour," says Trevor, "and at the moment we're getting on really well. But who knows? I had a spleen and I lost it eight weeks ago in an accident, know what I'm saying?"

YES ONSTAGE: "no self-indulgent theatrical ninnyness."

Pic Chris Walter

SINGLES

reviewed by DAVE DICKSON

THE 'WISH I COULD THINK OF SOMETHING TO CALL IT' SECTION

ROGER CHAPMAN: 'How How How (Mad Love)' (Polydor)

Intriguing. Chapman's voice has that kind of rich gravelly Steve Marriott quality, overlaid here on some swirling guitar noises and funky bass. But don't be misled by that word 'funky', this is really quite heavy and catchy enough to actually get played on the radio. It may even be a hit. Thumbs up. The B-side is dreadful.

LIAISON: 'Only Heaven Knows' (Liaison)

Love him or loathe him, at least Jonathan King knows how to spot a hit within a few bars. Mr King would never have played this beyond the first verse. This is *not* a hit – which is the point of singles, surely? To be hits. But if you're into that Sixties kind of schmaltz, you'll probably find some place in your heart for it.

THE 'TRIVIA' SECTION

JONATHAN KING: 'Space Oddity/Major Tom (Coming Home)' (Epic)

And talking of The King (as he is known to his associates), here he is with a rehashing of the thrice-charted Bowie hit coupled with another song about which I know nothing.

For a man of undeniable and not inconsiderable suss, this is a huge disappointment (and not just because I'm a Bowie fan!) It'll probably get some airplay because it's *him* and because it's a novelty, but it goes on far too long and the B-side, 'I'll Slap Your Face' (the 'Entertainment USA' theme which JK penned himself) is much, MUCH better.

THE 'INTERNATIONAL AFFAIRS DESK' SECTION

GOW: 'This Is Love For My Friends' (Shirak – Italian import)

Italian rock sung in English and a very pleasant little pop number it is too. The sort of song that gets *'Un point'* on the repulsive-but-compulsive *Eurovision Song Contest*. Not bad at all, but of course no one'll buy it here cos it's not English is it, John? A Euro-chart hit only.

OZ: 'Turn The Cross Upside Down' (Tyfon Grammofon AB – Swedish import)

HAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHA-HAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHAHA-HAHAHAHAHAHAHAHAHAHAHAHAHA!!! (Oh, I do enjoy a good laugh!! Very Domesque, very bone-crunching-dancing-on-the-ashes-I-spit-on-your-grave-Heavy-Metal. Not me at all. I prefer Trash and Easy Action. I guess that makes me a wimp. Oh well, here's to wimpdom.)

THE 'ULTRA-WIMP' SECTION

STEVE PERRY: 'Oh Sherrie' (CBS – US import)

This is the kind of mega-wimpout that sends Howard Johnson into a multiple orgasm of unrestrained ecstasy and generally leaves me colder than a frozen herring sandwich. BUT . . . where you'd expect a solo single of this nature to be so gut-curdlingly wimpy not even Journey would touch it . . . IT ISN'T!!

I really like this. The Sherrie in question is his girlfriend and, while the song is slick etc, etc, he sings it with a lot of passion and it's almost a winner. Already a Stateside smash.

THE 'REAL METAL' SECTION

THOR: 'Let The Blood Run Red' (Ultra Noise)

This is wonderful, Metal with a sense of its own ridiculousness and t'rifically done. *'Let the blood run red/Let them all be dead'* – brilliant, brilliant!! Horribly produced, but you can forgive the man that when he's come up with a song as unbearably excellent as this. Waste no time – go out and buy it!

THE 'PUNKS PLAY BETTER METAL' SECTION

ADX: 'Tokyo' (Sire)

Formerly *The Adicts*, Bonutto seems to think these people have great *Kerrang!* possibilities and, on the strength of this single, I tend to agree with him. Very catchy and well worth listening out for. A possible hit.

THE VIBRATORS: 'Flying Home' (R.A.M.)

Admittedly not as mind-manglingly wonderful as the epic 'Baby, Baby', but Knox and crew do it all over again. Some great trash/Metal guitar playing, great hook-line, great everything really. This ought to be a smash hit but, of course, it won't be – can you imagine the BBC playing a song by THE VIBRATORS when they wouldn't even play the innocuous 'Relax' by Frankie Goes To Hollywood??

THE BLOOD: 'Attic Case' (Noise)

This is another one Bonutto, and indeed Paul Suterstar (who rave reviewed the album from which this *isn't* taken), seems to think is going to be 'right up my street'. What the thing (produced by Venom's Cronos, incidentally) *has* going for it is some nice guitar playing, but the rest is all pretty mindless and I'd hate for anyone to go out and buy it on my say-so, so I won't. Sorry, this has been filed under the wrong section.

THE 'PERSONAL PLUG' SECTION

SILENT RUNNING: 'Emotional Warfare (Extended Mix)' (Parlophone 12")

FLESH FOR LULU: 'Roman Candle EP' (Polydor 12")

These two were shamefully ignored when they came out a while ago and are both absolute classics. Silent Running, I am convinced, are going to be very big indeed and are easily one of the most exciting rock bands I've heard for some time.

Flesh For Lulu, too, possess an all too rare energy and immediacy that comes bursting through on this EP. Watch out for these two bands and grab any opportunity to see 'em! This, I predict, will be the future of rock 'n' roll . . .

THE 'STUPID BASTARDS WHO SHOULD HAVE ASKED US FIRST BEFORE RELEASING A NEW SINGLE' SECTION

VAN HALEN: 'Panama' (WEA)

For reasons best known to themselves, some jerkeroonies up at WEA have decided to stick this one out as the follow-up to the totally and mind-grungingly wonderful 'Jump'. 'I'll Wait', which WAS supposed to come out here and was reviewed last issue, is already a hit in the States but the powers that be decided we obviously wouldn't be able to appreciate its inherent subtleties in Blighty. Which is a great shame because, good as 'Panama' is, 'I'll Wait' is certainly the better of the two tracks, though neither equal the superlative 'Jump'.

Back at 'Panama', Roth talks his way through another toon which will probably ride to success on the back of 'Jump' and is altogether more guitar-orientated. Eddie Van Halen does things to his guitar I promise I wouldn't even do to Krusher Joule's girlfriend and, despite this being the wrong track, you should waste not a single second in zooming down to your local plastic Exchange and Mart and snapping the thing up with all alacrity. A hit.

THE 'LATE ARRIVALS AT THE SINGLES BALL (LET'S GET PITHY!!)' SECTION

MARILLION: 'Assassing' (EMI)

This is off the new album and if you haven't bought that go out and get it right now!! What, back so soon? OK, the B-side (my copy incidentally comes as a 12" picture disc – very pretty!) is called 'Cinderella Search' and is the song they WOULDN'T let me and Ray Pirelli mix for them – bastards!

Not as good a single contender as 'Punch & Judy', I'm afraid, and I can't see it getting very far, but still exceptionally wonderful stuff for all that.

PALLAS: 'Shock Treatment' (Harvest)

One of the three good tracks on 'The Sentinel'. It just occurred to me that if they released the other goodie, 'Cut & Run', then you could save a lot of money and not have to buy the album at all; three singles work out cheaper, just, than one album.

Good song but, again, can't see it making much impression chart-wise, especially since 'Eyes In The Night' didn't do the business for them and that was a MUCH better single.

DAVE GILMOUR: 'Love On The Air' (Harvest)

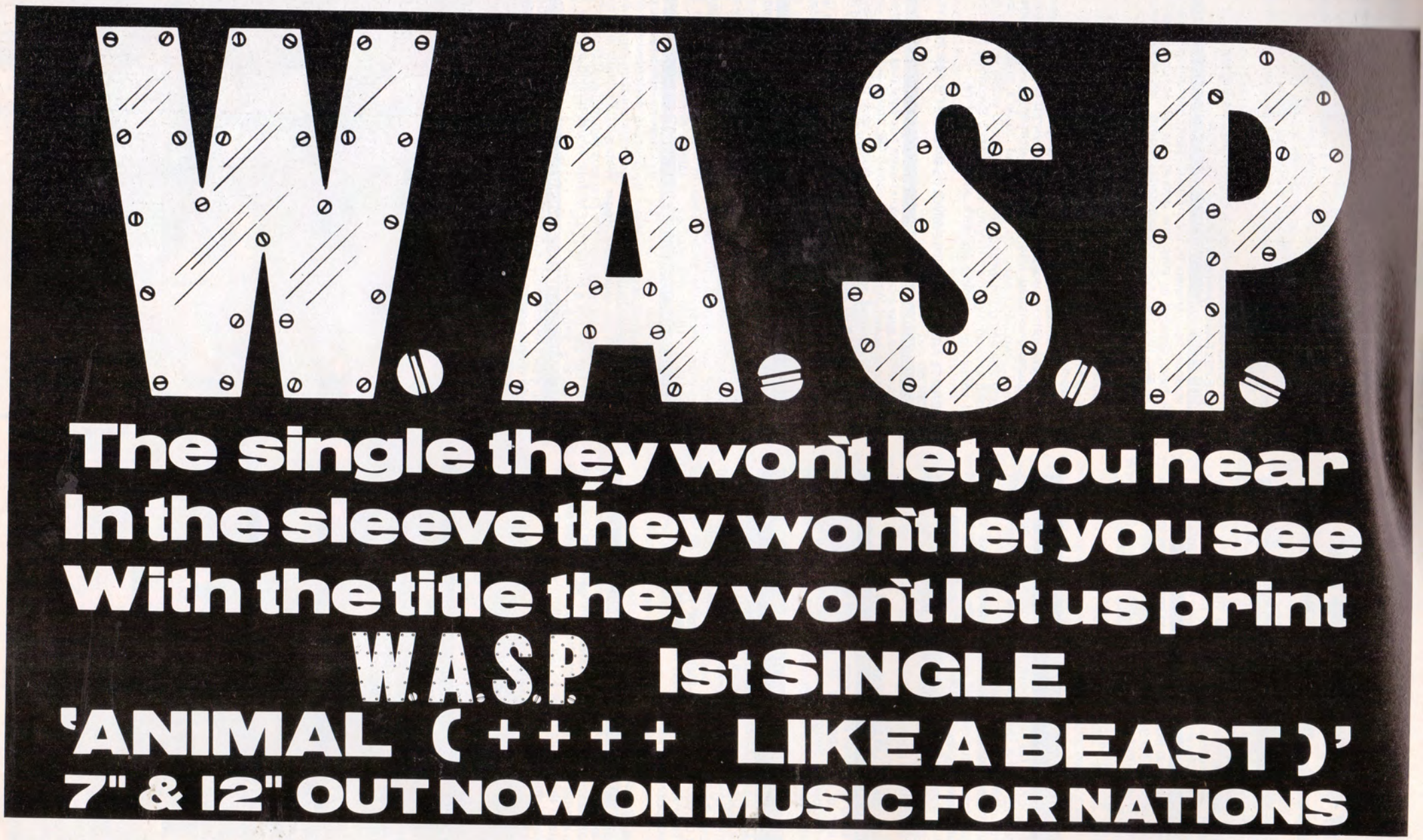
Obviously, a busy week up at EMI. This is lovely – I'm a real sucker for romantic stuff like this. Music by Gilmour and words by Pete Townshend (who?), this is a truly magnificent combination, but my God, doesn't he sound like Roger Waters!!? Probably got more chance of some airplay than the previous two (it's a lot shorter for a start!) but still not a hit for the EMI folk. Worth buying anyway 'cos it's such a terrific song.

LITA FORD: 'Gotta Let Go' (Vertigo)

Well, don't let me hold you back, off you go then, Lita. Garbage. Unrelentingly awful with the sole exception of Ms Ford's guitar. That pithy enough for you?

LITA FORD: "OK . . . if I nailed Dickson to the wall and then got a blunt spoon . . ."

Pic Ray Palmer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MAYHEM!

FROM PAGE 4

■ **RUSH** BEGIN a major US tour on May 7. To date, they've announced 23 shows, with **Gary Moore** supporting.

■ FORMER **BLOOD** drummer **Evo** has formed a new band called **Warfare**, whose sound is said to be in the Heavy Metal/punk vein.

The trio have just signed to Neat Records and are at present recording a three-track EP at Impulse Studios with **Venom** bassist **Cronos** at the production helm. Titled **'The Noise, Filth & Fury'**, it will feature **'Burn The King's Road'** on the A-side and is expected to be put out later on this month.

■ LOS ANGELES quintet **Hellion** have signed a management deal with Niji Productions, the company who also deal with **Dio** and **Rough Cutt**.

■ LONDON QUARTET **Ore** have re-formed. The band split up in January of last year owing to 'contractual problems'. The line-up now features original members **Gordon MacArthur** (vocals), **Dean Howard** (guitar) and **Andy Elthick** (drums) plus bassist **John J. Hennessey**, previously with **Sledgehammer**.

Following Ore's demise, Howard briefly joined Australian act **Black Alice**. However, this soon fell through and on his return to England, the guitarist contacted MacArthur and Elthick, suggesting the reformation.

The band return to live work at **London Fulham Greyhound** on **May 30**.

■ MELBOURNE HM fans might well find it worth their while checking out **'Central Station'**, a shop specialising purely in Heavy Metal product. The store sells not only records but also T-shirts, books, magazines and all manner of paraphernalia. 'Grand Central' is situated at: **Shop 4, Prince's Bridge Station, Flinders St, Melbourne 3000, Australia**.

■ NORTH-EASTERN band **Avenger** are currently working with producer **Martin Smith** (who manned the helm for the first **Angel Witch** album) on their debut LP at Impulse Studios. Titled **'Blood Sports'**, the full track listing is:

Side One: **'Death Race 2000'**, **'Warfare'**, **'You'll Never Take Me (Alive)'**, **'Rough Ride'**, **'Victims Of Force'**.

Side Two: **'NOTJ'**, **'On The Rocks'**, **'Enforcer'**, **'Matriarch'**.

The album is likely to be released in July on the Neat label. The band's line-up is **Ian Swift** (vocals), **Les Cheetham** (guitar), **Gary Young** (drums) and **Mick Moore** (bass).

■ **UTOPIA** issue their first single on the WEA International label on May 4. It's titled **'Cry Baby'** and is taken from their forthcoming **'Oblivion'** album.

The band's current line-up is **Todd Rundgren** (guitars/vocals), **Roger Powell** (keyboards), **Kasim Sultan** (bass) and **Willie Wilcox** (drums).

■ AS ALREADY revealed, **Toronto** are to continue as **Holly Woods** and Toronto, and a new album is underway at Eastern Sound in Toronto being produced by Mike Flicker. The full line-up of the band is Holly Woods (vocals), **Scott Kreyer** (keyboards), **Mike Gingrich** (bass), plus new members **Paul Hanna** (drums) and **Daryl Alvero** (guitar).

■ **ROD STEWART** issues his latest album in the USA on June 4 on the Warner Bros label. Titled **'Camouflage'**, it was produced by **Michael Omartian**, whose track record includes sessions with **Christopher Cross** and **Donna Summer**.

Three of the eight cuts on this LP feature the guitar work of **Jeff Beck**, including Stewart's forthcoming single, **'Infatuation'**, which comes out in America on May 10. As yet there's no news of UK releases for either the album or single.

Stewart begins a 4½ month US tour on July 3 with a backing band that includes Beck. It's hoped that the duo will play some British shows together early next year.

■ THIS YEAR'S **Pinkpop Festival** will be held at Geleen Sportpark in Holland on June 11 from 11.00 am until 8.15 pm. Among those acts already confirmed are **Dio, Fleetwood Mac, Status Quo, U2** and **Dire Straits**.

Tickets are on sale now priced at f.35 (about £8.40) and details on where they can be purchased are available by writing to: **Postbus 117, 6160, AC Geleen, Holland**. A limited number of tickets will be available on the day of the festival itself for f.40 (£9.60).

BEEN WONDERING about the reason behind those little ol' sections labelled 'Shout It Out Loud!'

that we've published in recent issues? Well, wonder no longer – because

YOUR replies to those wacky questionnaires will form the backbone of the upcoming issue of EXTRA KERRANG!

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Instrument reviews by PAUL HENDERSON

Aria Pro 11 'ZZB Deluxe' Bass RRP £360.06

Bass-ic lessons in posing

Pic Paul Henderson

ARIA ZZB DELUXE: the shape of things to come?

HOT DAMN! Look at the shape o' this one, John. And in a nice blood red colour too; a real attention-grabber.

Now I'm always a bit suspicious of guitars that have a high 'pose-rating' – and, looking like something Darth Vader might whip out to vapourise a good support band, the 'ZZB' rates high.

Makes sense though, doesn't it: if a guitar is just *really* ordinary looking, then it *has* to be good, right? Otherwise it just wouldn't sell. If, on the other hand, the shape she *el neato*, then I think you want its bite to be at least as good as its bark.

Aria have been around for a fair while and have produced quite a number of different guitars and basses – one London store is currently offering a range of *twenty* different Aria basses, not counting fretless models! This is the first bass they've produced which is a real departure from the usual design, and personally I think the shape is great, but it took a few days to grow on me.

At first sight I thought it would be uncomfortable to wear, awkward to play and badly balanced. And it just goes to show how wrong first impressions *can* be. On all three counts it was just the opposite. In particular, for playing finger style rather than with a plectrum, the top edge of the body forms a comfortable arm rest that I haven't found on other 'regular' shaped basses.

The neck is of the screw-on type, held in place with four large, cross-head screws. It is apparently maple, but I'm pleased they've used dark rosewood for the fingerboard. (The light coloured maple fingerboards always remind me of cricket bats, and I was never any good at that game.) Rosewood is just a personal preference, but it also makes the pearl dot inlays easier to see.

The neck has 22 frets which are quite shallow and nicely finished, although there was some fret-buzz on the 'E' string even with the action set quite high. It's also quite narrow, and I'm glad to see that more basses seem to be heading in this direction. It certainly makes them a lot easier to play; especially for young kids just learning, whose fingers haven't yet taken on meat-hook proportions. The scale length, at 32¾", is medium.

THE NECK/BODY joint is what Aria call 'original smooth joint', which is even printed on the headstock. Well it doesn't appear to be that original, and it could certainly be a bit smoother. The heel is rather bulky and obstructive if you do a lot of playing up at the top end. It's here where fractions of an inch less wood can make a really big difference. Similarly, the bottom cutaway of the body could do with losing another half inch or so to make access to the top frets and bit easier. As it is, you *can* get the top fret, but you really have to go for it.

The body houses twin pick-ups, each adjustable for height with screws in each corner. The controls for these are simplicity itself – one volume, one tone and a 3-position toggle switch for selecting either pick-up or both together. None of this in phase/out phase/coil-tapping/ass kickin' jiggery pokery, which always goes wrong anyway and means that the instrument spends most of its time on the sub's bench with a soldering iron up its jack socket. Incidentally, the jack socket is edge-mounted, well out of the way. Access to the electrics is via a small plate screwed on to the back.

The sound is, well, Aria sounding – OK but nothing special; more suited to a mid to top end sound rather than to earth-shattering bass frequencies – which are a bit thin. The sound balance across the strings is good, the controls work smoothly and quietly and the sustain is pretty good too.

The bridge I liked. And then I changed my mind – a bit. It's die-cast, good and chunky and solidly screwed into a recess in the body. The bridge saddles are hefty 'T' shapes, which slot into channels in the base to prevent lateral movement. But then that is at least partially defeated by not having notches in the saddles, allowing the strings to move sideways. It's giving with one hand and taking away with the other. Individual saddles are adjustable along the line of the neck (cross-head screws) and for height (pairs of the smallest Allen screws I've ever seen).

Machines are their usual 'Aria Pro 11' and, like all the rest of the hardware, finished in gold. Oooh!

WELL, THERE you have it. The only other beef is that the paintwork around the pick-up recesses could be a bit better – quite a bit of bare wood showing. I know that's a really minor detail, but I think I should at least bring these things to your attention and let you, the purchaser, decide how important they are.

The 'ZZB Deluxe' is available in red and in blue/black sunburst, though how blue/black resembles a sunburst is beyond me. Blueburst?

If the RRP of £360 is a bit daunting, take heart. If you shop around you can get them at several places for under £250. And although I can't advertise for them, there is at least one shop selling them for under £200. Happy hunting.

The might of Marshall

MARSHALL – the people who make those amplifiers you just love to CRANK UP – have just received the prestigious Queens Award for Exports.

This is an extremely rare occurence for an instrument manufacturer, as awards of this type usually go to companies involved in more 'conventional' industries. But as the UK accounts for just 5% of Marshall's total sales, it's not difficult to understand why they've received this accolade.

"This was completely unexpected, but we're delighted," said Marshall spokesman Ken Bran. Take a bow, team!

NEWS

RHINO RECORDS have just issued an album featuring the soundtracks to Sixties cult movies **'Blood Feast'** and **'2,000 Maniacs'**. Both were made by self-proclaimed 'Wizard Of Gore', **Herschell Gordon Lewis**.

Among the featured titles are **'Tragic Kettledrums/Eye Gouged Out/Legs Cut Off'** and **'I Told You That Blade Was Sharp!'**.

PICTURE MUSIC INTERNATIONAL issue on May 14 a second volume of clips from the classic Sixties TV show **'Ready Steady Go'**.

Retailing at about £19.95, the video has a running time of 60 minutes and is available in both VHS and Betamax formats. Among the bands featured are the **Beatles** (performing **'Twist & Shout'** and **'She Loves You'**), the **Rolling Stones ('Satisfaction')**, the **Who ('Shout & Shimmy)**, the **Beach Boys** and **Dusty Springfield**.

WOOLWORTH ARE now stocking rock and pop videos for a retail price of £19.95. Among those videos being sold is **'Alchemy'** by **Dire Straits**.

VIDEOFORM MUSIC have just put out **'The Serious Moonlight Tour'**, featuring **David Bowie** onstage at the Pacific National Coliseum in Vancouver.

Directed by **David Mallet**, it runs for 51 minutes and also includes exclusive interview footage. Available in both VHS and Betamax formats, this video has the following track listing: **'Look Back In Anger', 'Heroes', 'What In The World', 'Golden Years', 'Fashion'/ 'Let's Dance', 'Breaking Glass', 'Life On Mars', 'Sorrow', 'Cat People'** and **'China Girl'**.

BERKSHIRE TRIO **Sledgehammer** have a live video released through Polygram during the Summer. It's titled **'Sledgehammer Live At The Marquee'**.

'STAR TREK III – The Search For Spock' will open in the UK during October, although its American premiere is scheduled for next month.

The movie stars **William Shatner, DeForest Kelley, Walter Koenig, Nichelle Nichols, George Takei, Robin Curtis, James Doohan, Cathie Shirrif** and **Christopher Lloyd**. It was directed by **Leonard Nimoy**, however whether he once again makes an appearance as Spock is being kept a closely guarded secret. According to Nimoy: "We're not discussing the question of whether or not Spock returns in the film. Or even if we find him, what form he may take."

VIDEOS

'CAUGHT IN THE ACT'
Styx
(PVG Video)

CAN YOU imagine life *without* rock 'n' roll? Can you foresee a world where guitars are put into a shredder and musicians are imprisoned for violating a code banning all rock music?

Don't all cheer. I know it sounds like a tempting idea, particularly if you have just spent a night at Dingwalls listening to a host of deafening bands and spending vast fortunes on hangover-inducing beer. But Styx have taken this 'cheerful' and 'optimistic' concept and turned it into an elaborate sci-fi/horror story.

Kultura

Edited by MALCOLM DOME

And how much of this strange tale of Dr Righteous and his Museum Of Rock 'N' Roll, together with the dreaded Mr Roboto, is merely a tongue-in-cheek fantasy?

The 'Caught In The Act' video opens with an elaborate and expensive dramatic segment, where the rock prisoners are embattled against their robot guards, followed by a full 80 minutes Styx concert.

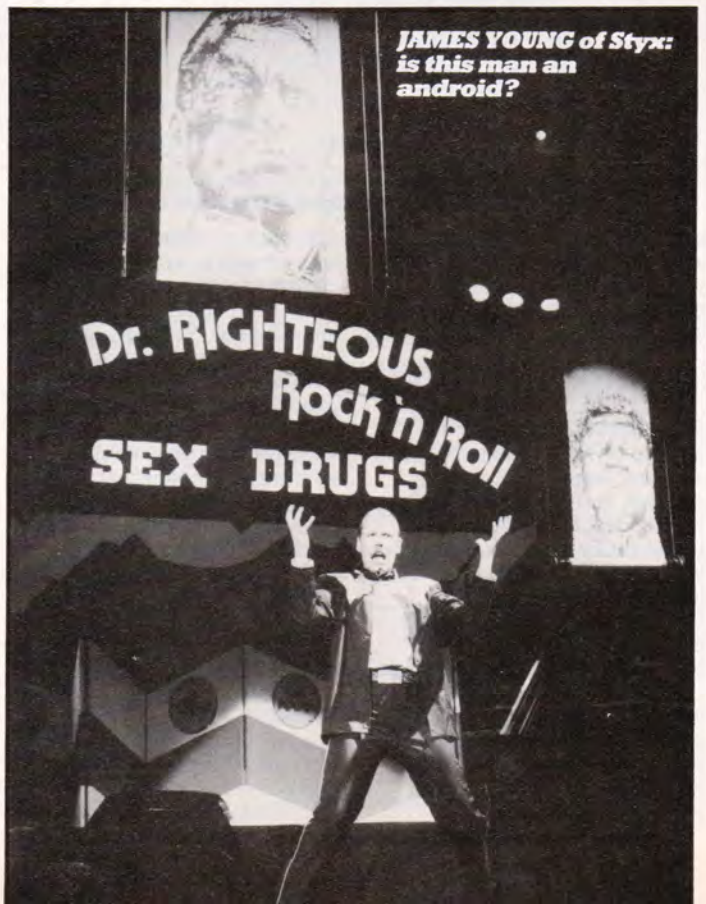
I must admit I enjoyed the action much more than the music. Styx are a very peculiar band. They all look so . . . odd. They're excellent musicians and have a star in Tommy Shaw on guitar and vocals. But the rest just look and sound . . . weird. I'm certain they belong to some religious cult, the Seventh Day Disciples of Illinois, although I'm assured by an expert on Styx that 'it's just because they are rich'.

Deep down, however, I'm sure they are as adept at sending themselves up as the next satirist. For example . . . when one of the group manages to trick his robot jailer and whacks him in the crotch, the robot begins jabbering, in fake Japanese, what sounds suspiciously like 'balls and scrotum'! Dr Righteous' speeches about 'eradicating the vile plague of rock 'n' roll' are side splittingly funny, until you remember that in America they really have claimed that rock records have backward Satanic lyrics, frequently smashing and burning discs, whether by the Beatles or Ozzy Osbourne. So maybe Styx aren't so daft.

For the technically minded, the concert was filmed with an 'eight camera shoot' and has some of the best lighting I've seen for an indoor event of its kind. The special effects are superb, including as they do space ships and massive sets that would have graced 'Close Encounters'.

If you like Styx, this is a veritable orgy of their music, and the guitar work is excellent, particularly from the bouncy Shaw. There is also one *truly* disturbing moment, when the hero, Jonathan Chance, enters the Museum Of Rock 'N' Roll and encounters a kind of mummified Jimi Hendrix. The being starts to talk – and sounds exactly like Hendrix! This gave me a horrible thought: supposing *Styx* are actually robots, who broke free from some laboratory and formed this rock band . . . AYEEEEE!

CHRIS WELCH



FILMS

'GREYSTOKE – THE LEGEND OF TARZAN, LORD OF THE APES'
(PG)

WHEN IS director Hugh 'Chariots Of Fire' Hudson gonna learn that a commercial should last 30 seconds and not two hours?! 'Greystoke' is as dull as dishwater – far too long and rather poorly acted.

For a start, whose idea was it to cast French actor Christopher Lambert in the title role? The guy comes across as a real wimp, with never a hint of that famous Jimmy Savile-style warcry on his lips. Surely the *only* logical choice for the part was Detroit's king of the jungle, Ted Nugent – at least he's a *natural* savage!

As for Jane, well newcomer Andie MacDowell might be a real stunner to look at, but she can't act to save her life.

In fact, the real stars of the movie were the apes, stealing every scene they were in. Their presence plus the excellent photography (hopefully John Alcott will gain suitable recognition for this side of events) are the only saving graces in a film that otherwise deserves no more than a D-movie rating. Come back 'Planet Of The Apes', all is forgiven!

XAVIER RUSSELL

BOOKS

'REALMS OF FANTASY'
Malcolm Edwards & Robert Holdstock
(Paper Tiger)

THE CONCEPT behind this project would initially seem to be a good one.

Tolkein's 'Middle Earth', Peak's 'Gormenghast', Moorcock's 'Melnibone' and other worlds are brought to life in a series of specially commissioned illustrations, each accompanied by a lengthy essay.

Dragons and monsters lunge across a petrified earth in fearsome perspective, awesome creatures and high gnarled towers contrasting with exotic foliage and idyllic glades.

The artists have used the full range of materials, from stark pen and ink to the rich glowing colours of oils. However the standard also varies.

Considering the scope and detail of the source material, namely ten of literature's finest and most imaginative works, the comic book quality of a few illustrations is disappointing. One or two of the contributors have mimicked more celebrated artists (note Dan Wood's blatant copy of Roger Dean's distinctive style in the 'Mars' chapter). And even allowing for the inevitable gulf between one's own vision of 'Middle Earth' and that of the artist, there is little life in Paul Monteagle's sketches.

The text, on the other hand, though at times rather dry and academic, is also highly informative. Each work is examined in detail. Edwards and Holdstock chronicle the history of the work, trace its antecedents and offer explanations as to its appeal.

PAUL ROLAND

'10 – MIKE OLDFIELD'
(Virgin Music)

THIS BOOK includes an historical perspective on Mike Oldfield written by *Sunday Times* journalist Derek Jewell (which gives him a chance to have a swipe at the music press for consistently dismissing Mike's work), together with the music for extracts from 'Tubular Bells' plus subsequent albums and singles.

Chord shapes as well as treble and bass clef lines are clearly reproduced. So any pianist or guitarist who wants to have a go at 'Hergest Ridge', 'Ommadawn', 'Incantations', 'Platinum', 'QE2', 'Five Miles Out' and several other Oldfield classics, need only prop this up on a music stand, hire Viv Stanshall for commentary, order a few bottles of Donnington's Real Ale, and turn himself into a budding rock star for the day.

Well illustrated, with all seven Oldfield album covers reproduced, plus a discography, '10' is a serviceable little manual which helps shed more light on the once strangely dark and remote figure.

CHRIS WELCH

MORE KULTURE PAGE 47

KONCERTS

DAVID GILMOUR: 'more scope for spanking the plank'

Pic Dominique Mignon

DAVID GILMOUR
Zenith, Paris

JUDGING BY this gig, David Gilmour is not aiming to pick up where Pink Floyd left off. By all accounts, that daunting prospect has been left for Roger Waters to attempt with his forthcoming Earls Court extravaganzas. Instead, Gilmour has marshalled his resources, stripped away the excess, and emerged with a viable roadshow of modest proportions (by Floydian standards) that still delivers maximum impact.

The Zenith is a strange purpose-built venue, a multi-domed artifice dumped in the middle of a vast area of concrete waste ground in the suburbs of Paris. It is a size of hall that we don't have in Britain, somewhere between the Hammersmith Odeon and Wembley Arena, and it's not sold out. The smell of dope hangs heavy in the air in small pockets amongst the crowd and the mood is thoughtful rather than boisterous. Pink Floyd, man . . . good vibes . . . far out.

The thrumming synthesiser and blinding flashing lights that conceal the musicians' stage entrance quickly dispel this air of complacency, and as the band urgently launch into 'Until We Sleep', the music cuts a swathe through the crowd, Gilmour's guitar fearlessly soaring and wailing over the lockfast beat. It's immediately clear that this is no hand-me-down Floyd replica, no meddling or muddling here; the man means business.

Gilmour is a perfectionist. He'd rather spend most of the first verse of 'Mihalis', an instrumental from his first solo album, strobe-tuning his guitar than launch in at half-cock, slightly out of tune with the rest of the band. Ultimately, it's that kind of attention to detail, his modest overseeing of all aspects of the show, which translates into the finely-honed musical and visual appeal of his act. The lighting is superb, the sound near-perfect and the band precise but just edgy enough to catch a fire.

Gilmour, who spent a lot of his early days in France (on one occasion being arrested with Syd Barrett for busking in St Tropez) introduces the songs in French, much to the delight of the Parisien crowd. The set includes all the songs from the 'About Face' album, and without exception they come across far better live than on record.

Micky Feat's striding bass and Gilmour's Chuck Berryish guitar dominate 'All Lovers Are Deranged', while Jodi Linscott's percussion and Chris Slade's powerhouse drumming propel the dance-floor rhythm of the single 'Blue Light'. Gregg Dechart plays some stirring keyboards, particularly on the grandiose instrumental 'Let's Get Metaphysical', and Raff Ravenscroft's various saxes and flute asides add further texture to an already rich sound.

Mick Ralphs on second guitar is a mite underemployed for much of the set (this man was lead guitarist with Bad Company for Chrissake!) but he makes up for it with two blinding solos towards the end, coming to the fore briefly in 'Murder' and giving an extended, totally heroic, performance in 'Near The End'.

Despite his somewhat infrequent guitar soloing with Pink Floyd, Gilmour is a fine player, and with his own band he has a great deal more scope for spanking the plank. His greatest strengths are conjuring perfect sound textures from his equipment and his fluid use of the tremelo bar on his Strats. He produces some remarkable solos, the concluding passage of 'You Know I'm Right' and 'Murder', to name but two.

Unsurprisingly, it is two Floyd numbers that draw the most enthusiastic response. 'Comfortably Numb' and 'Run Like Hell', both from 'The Wall', provide a touchstone that reassures an audience faced with a set of otherwise relatively unfamiliar material. But they don't overshadow Gilmour's own songs.

He may be drawing the crowds on this tour on the strength of his Pink Floyd background, but musically he definitely *isn't* riding on the back of the group's legend. Nor has he done a Daltrey and gone softly, softly in search of a 'mature' audience and the Radio 2 playlist. This is a vigorous, moving, perfectly-executed *rock* show. David Gilmour – no sell out.

DAVID SINCLAIR

JADE
The Gasworks, Toronto

DESPITE MY more than mixed reaction to Jade's debut album, 'Teasing Eyes', a chance to check them out in Toronto's Heavy Metal madhouse (you haven't lived until you've been to The Gasworks on a Saturday night!) seemed like a good idea. Records can be deceiving, especially low budget independent ones where inexperience may show as incompetence, and a lot of the quibbles can disappear on stage in true life form.

Physically, the band look the part to perfection, a proudly Metallic physical stance capped by the raunchy femininity of vocalist Roxy Lyons, who contrives to coalesce Pat Benatar, Joan Jett and Liza Minelli into one single *petite* package. Her vocals are as strong as the band is heavy, and well capable of letting rip without losing touch with the melodic thread running through the material. It's a Benatar/Toronto type of stance, but drawing on more of an HM base – and that is where this potentially exciting package stumbles somewhat.

Jade have all the muscle and talent they need as individuals, but collectively they're short of the necessary magic. Their sound is very bottom-ended, concentrating on a form of heaviness that jars against their melodic aspirations in its current form – the sound bludgeons, lacking that cutting edge of danger that would make the package work. Guitarist Pat Belrose is actually a very impressive player but the addition of a guitar partner could only help, allowing him to continue to shine whilst – given the right approach – adding that vital missing element.

There's a couple of female-fronted Metal bands quite clearly in contention for the Big Time right now – I don't even need to name them *(that makes a change – Ed)* – and Jade fail to threaten them as they stand. *However*, given the guidance that they're in need of, they do have the basic talent to compete, so pay close attention.

PAUL SUTER

BABY TUCKOO
Queens Hall, Bradford

A DRIZZLING night in Bradford – the town which makes you feel like a spot on a domino – isn't quite as exciting as a Marvin Gaye family get-together at the best of times, and with me being so ill even my germs had flu, the prospect of an enjoyable evening seemed dimmer than a Victorian Duracel.

Still, ol' boogie-bins Barton rarely puts you onto a loser and my faith in t'band was strengthened somewhat by a lug-load of the Bradford boys' meaty, maternal platter, 'First Born', en route t'gig.

Crammed onto a stage which would've been pushed to cater for goosebumps, Baby Tuckoo shed their nappies and presented a remarkably fine array of hard-rock toons, naturally rough around the edges but with polished, soft centres giving birth to a haven of hooks.

Drawing mainly from their recommendable LP, Tuckoo proudly flew the 'Jack in the face of the recent mass foreign-Metal invasion and shone brightly as a good 'n' solid British rock band.

There were no studded wrist-bands or Smartie tubes down their pants and the music bore no pretensions either, with singer Rob Armitage belting it out from beneath his sandy-coloured permed rat's tails in fine fashion, beefy six-stringer Neil Saxton handling his home-made 'Flying Sideboard' deftly opposite mucho effective guitarist/keyboard player Andy Barrott and rivvum rowdies Paul Smith and Tony Sugden (who tragically falls well into the Steve Dawson Receding Thatch class) punching out a bouncy beat for excellent songs like 'Broken Heart' to spring from.

Highlight of the show had to be a spine-chilling cover of 'Mony Mony', which shot a thousand volts through the original, and a fab finish featuring the commercially potent 'Holdin' On' and the controlled fury of 'Sweet Rock 'N' Roll' which proved that, despite leaning towards the more melodic side of things, Tuckoo can dish out mighty Metal helpings at the drop of a plectrum.

Keep an eye on this infant folks, I've a feeling it could grow into something Boycottshire will be proud of.

MARK PUTTERFORD

MORE KONCERTS NEXT PAGE

MARK LAFF BAND
New Merlin's Cave, London

DOWN IN Merlin's Cave, something exciting stirred. It was the new band launched by one time Generation X drummer Mark Laff, and he surprised even his best friends with a concept streets ahead of his last effort, the ill-fated Empire. This time Mark has got a tight, blazing team together, fronted by good looking Aussie singer Gary Twinn and with Gerry Smith on bass. Ian McKeen, meanwhile, is the powerhouse guitarist with roots in Page and Townshend and a grounding in pure punk.

It was actually their debut gig and they called themselves Twenty Flight Rockers for the night. They were fearfully nervous. As usual the invited A&R men had failed to turn up, but there were plenty of old Gen X fans on hand to cheer and applaud and even demand an encore. Tony James, Mark's old mate from Gen X days, professed amazement at Mr Laff's new hairstyle which, he announced, 'made him look like Terry Stamp'.

There were other changes too. Mark's drumming, once modelled on the work of his idol Keith Moon, has grown tighter, much better organised and is now furiously fast and heavy. He drove along his boys with the kind of enthusiasm that made Gary Twinn wisely decide to stay on in England after almost giving up trying to make it here.

Although the band have no management or record contract, they have that indefinable magic which makes up for everything else they might lack – like a PA and equipment! By thunder, if I had a thousand guineas I'd stake it on their future.

They looked great as they tore through 'Your Fashion', 'Real Rain', 'One Man Town', 'Informer' and the appropriate 'Young Man', which almost blasted the roof off the Cave and brought bats from the ceiling. When Ian and Mark engaged in a guitar and drum battle that was Punk Metal at its most devastating, my admittedly precarious chair collapsed beneath me.

I asked Gary later how they describe their style. "We just decided to write and play the music that means most to us," he said simply. That's how rock music was born! Give this band a gig, and they'll give us back our insanity.

CHRIS WELCH

ROUGH CUTT
Marquee, London

TO BE HONEST, I was a shade surprised by the size of the crowd that turned out to greet Rough Cutt on their virtually unpromoted British debut, but it transpired that a large part of the audience thought they were to witness a secret British try-out by Legs Diamond under a pseudonym they'd once used. *That's* still to come, and it's all credit to Rough Cutt for winning over a crowd that may not have been as much in their court to start with as they would have thought.

All I knew was that my heart sank when the band hit the stage in all their LA finery like a living cliché and vocalist Paul Shortino shrieked his way through the opening number, an affair that was at least brief and to the point, but nothing special at all.

However, there was basically nothing much wrong with it either, and the band began to rise to the occasion of their British debut as surely as their material improved throughout the night. What Shortino lacks in sheer class he makes up for in commitment, squeezing out some pyrotechnic vocals as the band roared on. A sense of *deja vu* may have pervaded all that occurred but, with the band as tight as tight can be, honed by weeks of endless rehearsal into a ruthless rock machine, positive judgements are hard to avoid, and it's worth noting that in guitarist Chris Hager the band have a magnificent player full of life and imagination.

The sound was loud and clear, giving full reign to the powerful, dramatic 'Prowler', driven on by Matt Thorr's urgent bass and featuring one of Chris Hager's best breaks of the night. Guitar cohort Amir Derkh is no slouch either, and together the pair offer some beautifully coloured riffing to the irresistible build of 'I'm Dreaming' and the squirming, chunky powerhouse, 'Take Her'.

Temporary setbacks gave us 'Street-Gang Living' and 'No Chance', both of them pretty dreadful affairs really, despite the latter's magnificently exciting intro, but the harmonised anthem 'Try A Little Harder' ended the set in superb style, a fiery strut with a booming bottom end from Matt Thorr and David Alford (drums).

Even at their most banal, Rough Cutt are too proficient a band to evade praise, and they have a couple of excellent numbers which, given understanding production, could stand out as magnificent tracks on their forthcoming debut album. Half of LA seems to be in contention for the Metal crown right now, and if they're careful how they cut the deck Rough Cutt hold a number of potentially winning aces. They could also screw up royally, but I await the album with anticipation . . .

PAUL SUTER

STRAY
Marquee, London

I MUST confess to having been thrown in at the deep end tonight. My only previous encounter with Stray throughout their long career had been seeing them play a disappointing and lacklustre 40 minute set supporting Saga at London's Lycem three years back.

Since then guitarist Del Bromham has returned to the ranks, reuniting the original Stray, alongside Peter Dyer (vocals), Ritchie Cole (drums) and Gary Giles (bass).

And what a difference Mr Bromham seems to make. Shifting between a Stratocaster and a battered old Explorer, his playing was concise and to the point throughout (and the rest of the band were no slouches either). They bounced around with an enthusiasm that belied their ages, and all appeared to be having a whale of a time.

Casting aside any accusations of being BOFs, they appeared onstage in an overpowering burst of sound and light.

'One Night In Texas' was standard HR fodder, but the sheer volume and sense of fun injected raised the enjoyment level for all present.

Bromham really came into his own, however, on 'How Could I Forget You', which featured some great riffing, and 'Pretty Things', which was rescued from terminal boredom by some great slide guitar and controlled fretboard work.

The old Beatles number 'Look What You're Doing' was given a swift knee to the groin, and then the band unveiled probably their most commercial song, 'Running Wild'.

Set closer was the timeless 'All In Your Mind', which saw a stage invasion by the semi-legendary figure 'Jesus' who played a penny flute along with the riff (!) and generally made a complete wally of himself.

The best was saved until last, with encore number 'Suicide' laying that Lyceum ghost to rest with oceans of feedback and a PA turned up so loud I thought my ears would bleed.

Stray know just what's expected of them and deliver it faultlessly. But at the same time it must be said that there are a hundred youthful up 'n' coming Metal bands who can play it faster, harder and better (I don't know about *louder*!).

As I said earlier, I was thrown in at the deep end tonight. But after experiencing Stray live my advice is to come on in – the water's fine . . .

DAVID LING

Pic John J. Kaziki

ROUGH CUTT'S PAUL SHORTINO: 'squeezing out some pyrotechnic vocals'

VARDIS/CHARIOT
Marquee, London

VARDIS RETURN to the Marquee for the first time since December 1981. Since then management difficulties have hindered their progress, but at last they're in business once more. The most important question is, has the lay-off improved them or does the song remain the same?

The answer is actually a little of both . . .

The acquisition of new bassman Terry Horbury (he used to live around the corner from Steve Zodiac but the pair didn't know each other until the audition!) has proved a very wise move. His arrival has added extra clout and a new sense of cohesion to the rhythm section, but there were very few surprises on display here when all is said and done.

Support band Chariot had got the evening off on the right foot. The best way of describing their set is to say that they're like Metallica played at the right speed (45rpm as opposed to 78), possessing plenty of power and speed though not to the point of overkill. You'll be hearing more of Chariot I'm sure, and I'm looking forward to seeing them play a full set.

Vardis, meanwhile, served up a menu of (mainly) oldies with two new numbers added as a bonus. 'Don't Mess With The Best', for instance, proved an interesting combination of punchy riffing and hummable chorus, though the other newie was nowhere near as good, featuring an extended clapalong mid-section which went nowhere fast. Indeed, several of Vardis' songs were too long for their own good.

Fortunately, the rest of the set held the attention well. 'The Loser', 'Lion's Share' and 'If I Were King' highlighted their ability to write simple, catchy material. Their bluesy interpretation of T.Rex's 'Get It On' also delighted the 'bangers at the front and helped secure the band a brace of encores.

Vardis *do* have what it takes and Steve Zodiac told me beforehand that he's sure their determination will pay off and that the band will continue to improve.

I'm sure he's right, but I hope that some of you haven't made your minds up already?

DAVID LING

STRAY (below): oldies but goodies

Pic Peter Cronin

All pix Peter Cronin/Redfern

WARLOCK'S Dorothee Pesch: sings in a Klaus Meine/Pat Benatar growl

EARTHQUAKE FESTIVAL '84
Tokyo Blade/Satan/Sortilege/ Warlock/Bodine/Vengeance/ Crossfire
Kaatshuvel, Holland

'TWAS AFTER a 40 minute drive from our motel in Eindhoven that we found ourselves (myself and ace photo man Pete 'what more is there to life than a lig?' Cronin) out in the Dutch countryside at a place called Kaatshuvel, staring at what appeared to be a large cattle shed – the venue, no less!

On entering said dodgy building we discovered that this initial impression was more or less correct; the 'stage' consisted of various loose, warped planks and the viewing area was simply an open floor covered in loose soil – hardly your Birmingham NEC, if you know what I mean! Still, this isn't what you want to know, is it? On to the show!

Crossfire were the first of the seven bands on stage, their arrival being preceded by a classical intro tape and a Dutch goon who spouted in a foreign language (could it have been Dutch?) for a little over two minutes. Unfortunately, the band were a total waste of time, failing to score a single point on the Criminal's Metalometer – very clichéd, very Metal, very boring. Goodnight!

Dutch band **Vengeance** were next up and proved to be a little more interesting in that they sported a lunatic as a vocalist as well as an anaemic-looking guitarist; their music, however, was very average in a Saxon/DC'ish vein. So, not too bad, but certainly nothing to get over-excited about.

Next to occupy the stage were **Bodine**, who took me totally by surprise with their highly entertaining, original set. A Dutch five-piece, they've recently released a very promising album ('Three Times Running'), most of the tracks from which were aired here.

To look at, the band are a trifle strange, having a guitarist who's about six foot four (most of which is legs!) and a vocalist who favours nail varnish! But, silliness aside, these chaps put on a great show and played some equally excellent music. Most of the guitar play from both axemen was nought short of brilliant, the rhythm section kept it tighter than a duck's ass and the vocalist put in a ballsy, powerful performance which stirred up the maniac Dutch fans no end. The Criminal from *Kerrang!* was mightily impressed – good luck chaps!

German Metal outfit **Warlock** were called in at short notice, it seems, to take the place of Pretty Maids, who bowed out for reasons unspecified.

Fronted by little blonde bombshell Dorothee Pesch, the band gave an energetic performance that, refreshingly, didn't rely on the sexuality of said bombshell. The music, though not amazingly impressive, did all the talking.

Singing in a Klaus Meine/Benatar growl, Ms Pesch and the boys assaulted the ears of the fans not only with fast power Metal but also with a rather impressive Scorps-style ballad which had both potency and feeling. Warlock HAVE got work to do, but in time they might climb their way up to the level of . . . Bodine!

Froggy rockers **Sortilege** were next on; this was their first gig in Holland, but I don't think the Netherlands have really been missing a great deal! They weren't totally awful, just very, very average. And looking like Judas Priest rejects didn't help their cause much either.

Now **Satan** were a different kettle of fish altogether. With ex-Blind Fury man Lou Taylor on vocals (Brian Ross has gorn), Steve, Russ, Graeme and Sean did the business tonight; they might not be the world's most wonderful musicians, but they played with a hell of a lot more bollocks than most bands.

The two guitarists complemented each other perfectly, while the rhythm section punched and crushed the opposition. Lou Taylor's vocals were also mighty impressive, considering that he'd eaten half a candle for breakfast at the motel! This guy is a rock 'n' roll animal with a voice!

Satan's music and image are NOT to do with devil worshipping or dark deeds (I didn't say a word, Malc!), they're all about having fun! Indeed, the obligatory drum solo was much improved when the man behind the kit took to playing the stage, the mikestands and just about everything else.

So, a highly entertaining show, with enough strong sounds, clever stagecraft and impressive pyrotechnics to leave this usually fickle hack wanting more. And the crowd agreed. Great stuff!

If you happened to read my last review of **Tokyo Blade** at the *Aardschok* Festival, you'll know that I was not all that taken with them. But tonight I was made to eat my own words – without salt! The Blade definitely put me in an embarrassing position by performing a stirring, meaty set before mine very eyes.

If you remember, last time around I compared the Blade to Iron Maiden; as far as this goes, they DO sound alike but then they've been around for a similar length of time (a fact pointed out to me in a pre-gig chat), so I'll not be calling them clones or copyists, OK?

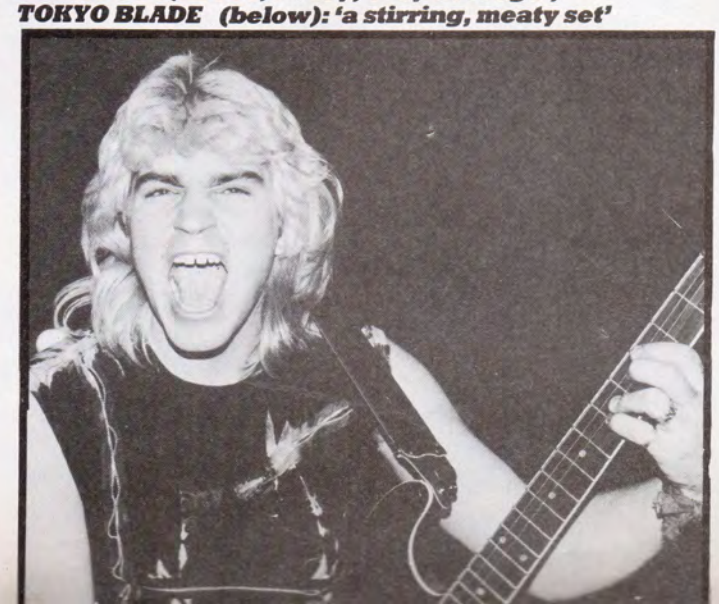
Getting away from history, on the night the band (like all others present) had a lot of problems with the PA, but they coped well enough, even if morale did suffer a bit – something they must learn to get over in all haste.

Since last I saw them, they have improved immeasurably, and it was a bit sad to learn a few days after I returned that vocalist Alan Marsh had been given the push – admittedly, he wasn't particularly confident, but the rest of the band are going to find a different singer very hard to get used to. I wish them and Alan good luck.

Not the most wonderful setting, then, and not the most wonderful festival I've been to, but myself and 'Cods' Cronin had a good time nonetheless.

DARREN CROOK

SORTILEGE (above): 'very, very average'; TOKYO BLADE (below): 'a stirring, meaty set'



SATAN: devilishly good!

(MORE KONCERTS OVER PAGE)

JUDAS PRIEST/GREAT WHITE
Maple Leaf Gardens, Toronto

IT'S ALL very well being big in North America, but unfortunately it seems to mean that you end up playing in horrid-sounding arenas like this. In a way it's a blessing that we have at least got Wembley Arena, Bingley Hall and the NEC, so we do get some idea from them how average a perfectly *good* show can sound; and so it was that Priest played a blinder whilst sounding little better than merely good.

Openers Great White did excellently too thanks to the headliner's generous allocation of sound and lights, and vocalist Jack Russell proved to be a master showman when faced with a crowd both more volatile and more responsive than the Whitesnake fans he'd encountered in Britain.

The band still have a little to learn in terms of pacing, however. Russell successfully captured the 13,000 fans in the palm of his hand with a masterful combination of Metal and personal mettle in the double hammer blow of 'On Your Knees' and 'Out Of The Night', then let them slip back from the edge of infatuated frenzy with an unrecorded shot at 'I Don't Need No Doctor'.

No such problems for Priest, though. Whilst a gourmet might salivate before an anxiously awaited feast, Toronto Metal fans positively dribble, and at about 130dB too! The band could have done no wrong anyway, but – speaking as little more than a passive fan – they were utterly masterful from the moment Halford emerged from the jaws of the colossal metallion which dwarfed the inarguably vast stage.

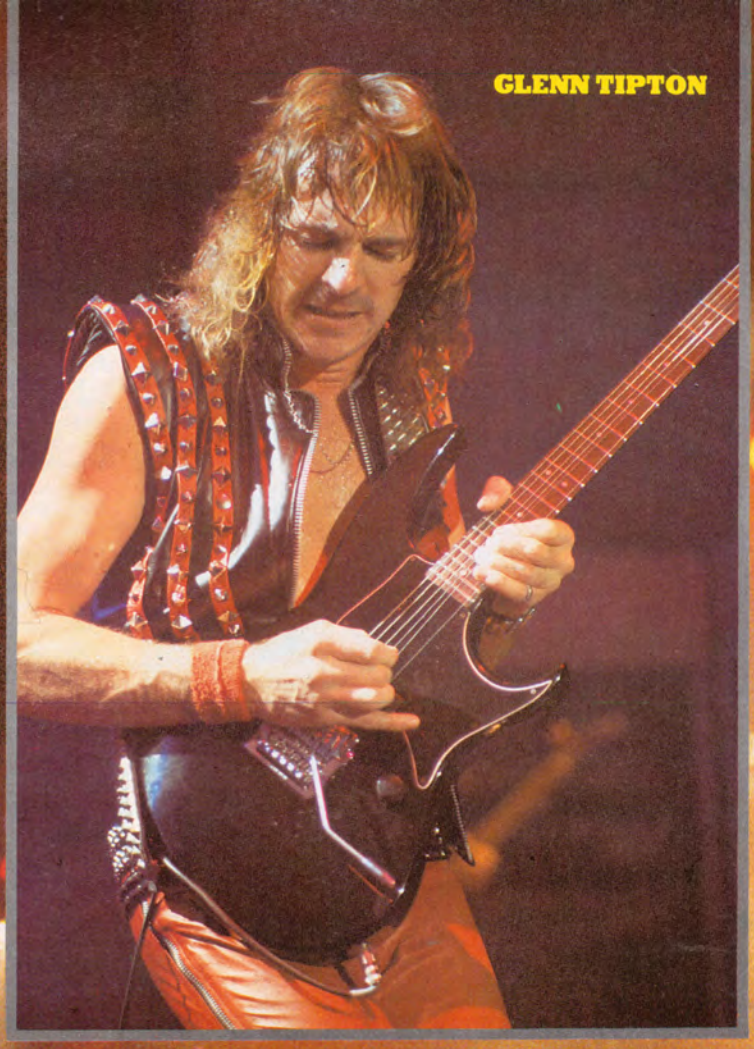
If 'The Good Old Days' were to go HM Halford would undoubtedly host the show, flaunting all the same ludicrous, wonderful, rabble-rousing pizzazz that makes him the clown/star that he is. "You're all insane!" he cheered the crowd observantly as 'The Sinner' unfolded five numbers into the set with the entire audience already in encore-like uproar, hanging on to every word of the Fozzy Bear in black leather controlling the stage.

Musically, Priest are lethal but largely predictable, occasionally rising to a majestic height ('Night Comes Down') or plumbing a banal nadir ('Breaking The Law'), but largely cruising in overdrive up to the colossal 'Heavy Duty/Defenders Of The Faith' before hitting the home run with the ludicrous 'Freewheel Burning' and the thudding 'Green Manalishi', as all manner of pyromania spewed forth from the monolithic metallion.

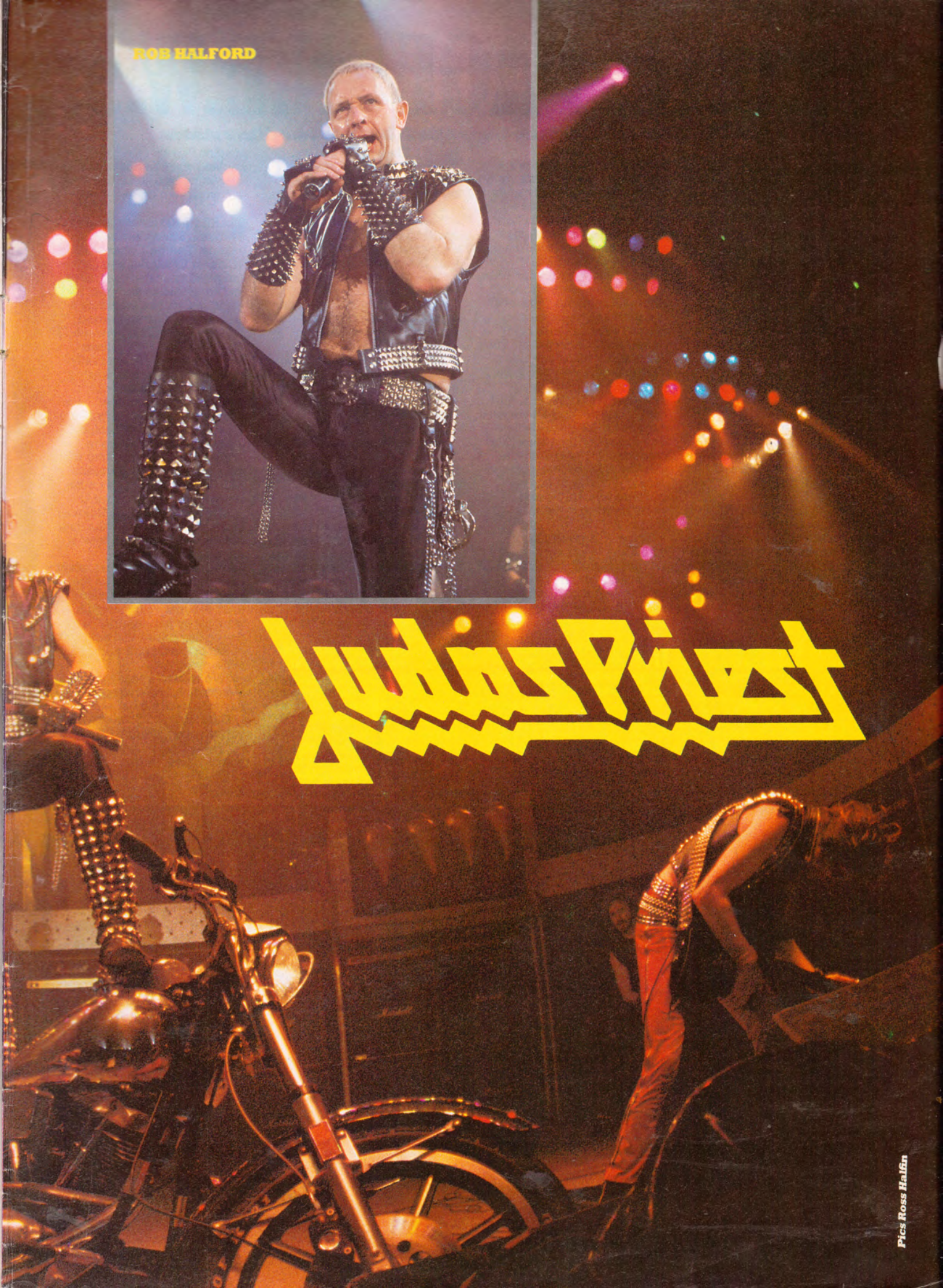
Three encores followed; scurrilous rumours claimed that the tour had been doing badly, but all three were clearly well prepared and probably well-used too. The gumby shriek of 'Living After Midnight' paved the way for the inevitable entry of Halford and bike from the maw of the metallion for 'Hell Bent For Leather', and then with a celebratory 'Another Thing Coming' they were gone – literally – in a flash.

The question remains, though: did anybody notice the bassist during the set, and what's his name anyway?

PAUL SUTER



GLENN TIPTON


ROB HALFORD
Judas Priest
Pics Ross Halfin

FRONT PAGE N.E.W.S.

GOLDEN EARRING continue their climb back to headline status

GOLDEN EARRING vocalist Barry Hay is not a man to mince words. Sitting in a locker room at the Pavilion in Chicago, he gives a straight forward explanation as to why it took the Dutch band eight years (and five albums) to follow-up their '74 'Radar Love'/'Moontan' success.

"We didn't have that much action going on for us at all," he states flatly, in direct contradition to the Golden Earring bio-hype which maintains that the band *"continued to expand their range and impact"*.

And, Hay adds, "We didn't have a producer. We were producing our own LPs and all four of us are real lousy producers. It all sounded kind of low-notched, you know? With 'Cut' (the '82 album which includes the single 'Twilight Zone') we got in a professional producer, Shell Shellekens, who we also know. It made a lot of difference for us because we'd go into the studio before, count to three and then record. We didn't give a f**k about sound or anything. But, nowadays, the DJs won't play records that sound awful, so producers are having a heyday."

Both 'Cut' and Golden Earring's most recent effort, 'N.E.W.S.', were released on the 21/Polygram label in America – a marked change from the situation with previous albums which were doomed to obscurity on smaller labels. After all the years of anonymity in the States, they finally scored a hit album with 'Cut' and a Top Ten single with 'Twilight Zone'. What had they done to make such a dramatic break from the established pattern?

"Polygram were interested in 'Cut' because it was a *good* album," Hay insists. "First of all, the record has to be good or there's really no sense in promoting it. Some people think that you can actually promote trash and get away with it, but I don't think so.

"I mean . . . tastes vary, but I think it was the best album we'd done since 'Moontan', which was also recorded with a good producer. Between 'Moontan' and 'Twilight' we were just real cocky. We thought that we could do it ourselves and for ten years we were in the s**t-house.

"It had to do with a lot of things, partly our own laziness and our failure to take the studio seriously. It requires a lot of patience to get things right and we just didn't have the patience."

GOLDEN EARRING also took advantage of the current rock video boom in America with the espionage-tinged 'Twilight Zone', and now have a spin-off video for their current single, 'When A Lady Smiles'.

"I think the video did a lot of good for us over here," Hay reckons. "It was very low budget. The second one was done with the same crew but was twice as expensive. They said, 'We gave you a break then – now, no break!' (laughs)

"It was my concept, that's why it was edited so much. I like things that are kind of off-the-wall. I've got this idea that people will eventually see it the way it actually is."

Now that Golden Earring are at the height of their success in America, they seem to have virtually abandoned all their efforts in Europe and England. The subject hits a sensitive nerve with Barry, who comments on the band's attitude towards the situation with characteristic frankness.

"England was *happening* with 'Moontan', but it just stopped because we got pissed off, you know. It was costing us too much money to go over there and we got sick and tired of it. There was no demand – you have to have the demand – and there was no sense in pounding England to death looking for it. England is a very chauvinistic country, you know, and we're from Holland; they think that Dutch people are like a bunch of tulip sniffers!"

In my naivete, I question this last statement. Is Hay sure about that allegation? (Funny that none of Vandenberg ever mentioned anything to that effect.)

"Absolutely . . . Yes, they *do!*" he reiterates. "Also, there's so many English bands touring in England and Europe, that we thought it'd be pretty cocky to imagine that we could tour England when there's so many interesting bands that can't even find work over there."

BARRY AND his bandmates, bassist Rinus Gerritsen, guitarist George Kooymans and drummer Cesar Zuiderwijk (try and pronounce that one), have had no problems trying to "find work" these days, attracting a crowd both wide and varied.

"They seem to be between 13 and 34 years old; it's a large audience. But we're not really looking for a type of following. We're not looking for a 'headbanging' audience . . . the songs aren't really Heavy Metal. We're keeping a low profile at the moment because we're touring with 38 Special and we just wanna see what happens with the new record – whether or not it's going to be a hit."

Any way you slice it, Golden Earring are far beyond the days of a decade past when rock 'n' roll was still a youthful adventure. But, even now, when Barry reflects wistfully on the band's earliest hand-to-mouth tours of America (when gigs were set up haphazardly on a day-to-day basis), there's a glint of that original spirit still shining in his eyes.

"We weren't making any money then," he enthuses, "just having a lot of fun."

Such things you can do when you're young, I reckon.

"Yeah, that you *can* do when you're young."

SHELLY HARRIS

GOLDEN EARRING (l-r): George Kooymans, Cesar Zuiderwijk, Rinus Gerritsen, Barry Hay

Pic Paul Natkin

KOMMUNICATION

Send your kaustic kritiques to Kerrang!, Kommunication, 40 Long Acre, London WC2

SHE: No fantasy indulging, please

Pic Ray Palmer

SHE'S SO FINE
WHAT THE hell is going on? Paul Suter is obviously having great trouble with both his eyesight and hearing *(you noticed – Ed)*
I'll get straight to the point. A few weeks ago I made the effort to go and see She play at the Marquee, even though it meant that I didn't get home until 2am. And they were well worth the journey.
So, imagine my surprise when I read Suter's review of the show (*Koncerts*, issue 65). He didn't so much review the gig as indulge his own little fantasies. He never once mentioned that the place was packed, or that the band did two encores. Nor did he praise She for their willingness to sign autographs afterwards.
She are a brilliant band who performed some fine material very professionally. So, next time Paul Suter is sent along to review a show, make sure he does exactly that! **Paul Stratton, Ilford, Essex.**

THE PITS OF HELL
WITH ALL due respect to Sharon Dilks (*Kommunication*, issue 65), Hell are the very pits.
I went to see them recently in Nottingham, playing on the same bill as Witchfynde, Mama's Boys and Shy Wolf. Well, all I can say is they're far too *clichéd* for their own good.
Witchfynde left them standing. They're a very polished band and deserve far more recognition than is being accorded them. 'Cloak & Dagger' was a fine album and I hope we'll be hearing a lot more from them in the near future. Blessed be! **Dee, East Birmingham Hospital.**
The present Witchfynde situation is rather confusing. Apparently, bassist Pete Scorseby has now quit and the remaining trio are looking for a new management deal. However, this hadn't been confirmed by any official source to date.

NO STING ATTACHED
I FEEL I must write in and complain about the cover of issue 65 (Blackie Lawless of W.A.S.P). Just why are you giving so much attention to an awful band like this?
If such an exploitative blood 'n' guts approach is the only way they can sell themselves then their music must be s**t!
Kerrang! should ignore such gimmick bands (Mercyful Fate and that joke creature Thor are other examples in this area) and concentrate on musical acts like Rush, Gary Moore, Slade, Queen, Iron Maiden, ZZ Top and Saxon. **Andrew Marks, Lanark, Scotland.**

NIGHT GAMES
I READ with great interest Brian Devoil's over-elaborate comments in the recent Twelfth Night feature (issue 65) on bands such as Pallas and Marillion.
I felt that he was particularly harsh on Fish, a performer who comes across onstage as a genuine, intelligent sort of chap, deserving of respect rather than cheap put-downs.
Naturally, I'm prepared to retain an open mind on Twelfth Night, having never seen them live nor heard any of their albums. However, I must say that friends of mine who have come across TN regard them with utter contempt, whilst being very much fans of Marillion.
The plain fact is that Marillion have won many friends and admirers because they concentrate on *music* rather than on making pseudo-intellectual jibes at vaguely associated bands.
Next time Twelfth Night come to my area, I'll certainly check them out. I'll be the one at the back with the dictionary. **Glai Macbeth (Miss).**

METAL FORCE
CONGRATULATIONS TO David Sinclair on his highly perceptive *Komment* piece (issue 65). He summed up Heavy Metal perfectly. It *is* all about escapism, excitement and entertainment. It's a way of getting rid of any overt anger, frustration, aggression etc without smashing your granny over the head with a brick.
Everyone is entitled to like whatever musical form they choose, but when you consider just how popular HM is, it's certainly treated rather badly by the mainstream music media.
But it won't go away. However much both fans and musicians get lambasted as being 'greasy, sweaty heavies', it will be around for a long time to come. **Ian, A Dedicated HM Fan, Nantwich, Cheshire.**

TV TURN-OFF
WELL, SO Heavy Metal is continually being slagged off by trendy TV programmes. On *Channel 4's 'Earsay'*, one stupid presenter referred to Heavy Metal by the term *'errghh'* when talking about Lemmy.
On *'The Tube'*, very little HM is given a chance. *'Saturday Superstore'* has nothing to offer except Blancmange, the Thompson Twins, Depeche Mode and other such horrors.
It's about time these sort of bands were given the acid bath treatment or chopped up and fred to bored HM fans like myself. Let's have more Metal on our screens! **Matthew Brown, Witherslack, Cumbria.**

THE BELLS ARE RINGIN'
I'D JUST like to congratulate Steve Harris of Iron Maiden, the best bassist in the world, on his recent marriage to Lorraine. May your future together be a long and happy one *(and so say all of us* – Kerrang! *staff)*.
All the best to Maiden for the next album and tour. **Jackie, Wimbourne, Dorset.**

DUTCH MASTERS
OK, ISN'T it about time you started giving a little more coverage to those Dutch *maestros* Bodine?!
It was two years ago that I first copped an earful of a track from their first album, 'Freight Train'. Sure, it wasn't the best song I'd ever heard, but I was suitably intrigued to watch out for more of their stuff. So, when the second LP, 'Bold As Brass', came out, I bought a copy, slapped it on the turntable – and was bowled over by its sheer power!
After this, I made an effort to see this lot live and, although they were supporting a truly naff band called Wolfhead, Bodine were brilliant.
So now, they've put out their third album, 'Three Times Running', which is once again superb. But, still I'm waiting anxiously for some sort of feature on 'em. C'mon, *Kerrang!*, buck your ideas up and tell the world about this fine group. **Stever Torrens, Gosport, Hants.**
We reviewed 'Three Times Running' in our last issue and a review of Bodine live is included in these very pages.

ITALIAN INVASION
I'M A devoted HM fan and have been a regular reader of *Kerrang!* for the past year. Yet I'm still waiting for some coverage of the Italian HM scene to appear in your pages.
Italy is a country in love with Metal – just ask Saxon or Mercyful Fate what sort of reception they got when touring here recently! We've got a lot of great bands emerging who deserve some attention. Names such as Death SS, Vanexa, Synthesis and Vanadium are worthy of mention. So please *Kerrang!*, give them the chance they have earned. **An Italian HM Fan.**
Well, the trouble is most Italian bands have never communicated with us in any shape or form. If the above groups, or any others, want to be considered for inclusion in the magazine, then we'd be interested to hear from them.

COVER VERSION
WELL, WHAT the hell do you think you're playing at?! The front cover of issue 65 was, to say the least, an embarrassment. It was a ridiculous, childish photo of a prat who doesn't deserve such attention.
Things have certainly reached an all-time low with W.A.S.P appearing on your front page. Why are you so keen to promote this trash? If you continue to give unwarranted space to such bands, then you'll be cutting your own throats – and the blood will be real this time around!
In the same issue David Sinclair, during the course of his *Komment* article, suggested that HM was the subject of unfair predujice. But I'm afraid that as long as *Kerrang!* continues to appear on the book stalls with such appalling covers, then I personally can't blame anyone for regarding Heavy Metal music as imbecilic. **James Anthony, A Concerned Rock Fan, Derby.**

KERRANG!

EDITOR
Geoff Barton

ASSISTANT EDITOR
Dante Bonutto

DESIGN
Steve 'Krusher' Joule

CONTRIBUTORS
Paul Suter, Darren Crook, Howard Johnson, Chris Welch, Dave Dickson, Malcolm Dome, Xavier Russell, Laura Canyon, Paul Roland, David Sinclair, Mick Wall, Mark Putterford

PHOTOGRAPHERS
Ross Halfin
Robert Ellis
Ray Palmer
Pete Cronin
George Bodnar

PUBLISHED by Spotlight Publications Ltd, 40 Long Acre, London WC2 9JT
Tel: 01-836 1522

MANAGING DIRECTOR
Jack Hutton

PUBLISHING DIRECTOR
Mike Sharman

ADVERTISEMENT MANAGER
David Oberlé

PRODUCTION MANAGER
Peter Leech

PROMOTIONS EXECUTIVE
Maria Morgan

SECRETARY
Janice Issitt

CHART COMPILERS
MRIB

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SINGLES

1	2	TV DINNERS **ZZ Top** (Warner Brothers)
2	10	LEAVE IT **Yes** (Atco)
3	5	SHOCK TREATMENT **Pallas** (Harvest)
4	1	JUMP **Van Halen** (Warner Brothers)
5	4	SHAPES OF THINGS **Gary Moore** (Ten)
6	—	STANDING IN THE SHADOW **Whitesnake** (Liberty)
7	3	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL) **Rock Goddess** (A&M)
8	16	BAD BOY **Quiet Riot** (Epic)
9	8	SOME HEADS ARE GONNA ROLL **Judas Priest** (CBS)
10	9	MY BABY LOVES A VAMPIRE **Bernie Tormé** (Zebra)
11	7	BLUE LIGHT **David Gilmour** (Harvest)
12	—	HOLD BACK THE NIGHT **Aldo Nova** (Portrait)
13	14	PUNCH & JUDY **Marillion** (EMI)
14	6	LOVE TIMES LOVE **Heavy Pettin** (Polydor)
15	18	NIGHT OF THE HAWKS **Hawkwind** (Flicknife)
16	13	SUBSTITUTE **Great White** (EMI America)
17	—	BALLS TO THE WALL **Accept** (Portrait)
18	12	HERE WE GO ROCK 'N' ROLL **Spider** (A&M)
19	24	THIS COULD BE THE ONE **April Wine** (Capitol)
20	15	RUN RUNAWAY **Slade** (RCA)
21	17	PHOTOGRAPH **Def Leppard** (Vertigo)
22	21	LOVE IS A BATTLEFIELD **Pat Benatar** (Chrysalis)
23	11	MIDNIGHT RENDEZVOUS **Tokyo Blade** (Powerstation)
24	20	WARHEAD **Venom** (Neat)
25	23	EYES IN THE NIGHT (ARRIVE ALIVE) **Pallas** (Harvest)
26	19	ROCK YOU LIKE A HURRICANE **Scorpions** (Harvest)
27	22	SEND DOWN AN ANGEL **Bronz** (Bronze)
28	25	ALL HELL'S BREAKIN' LOOSE **Kiss** (Casablanca import)
29	30	1984 **Spirit** (Mercury)
30	—	BABY COME BACK **Billy Rankin** (A&M)

ALBUMS

1	1	FUGAZI **Marillion** (EMI)
2	2	LOVE AT FIRST STING **Scorpions** (Harvest)
3	4	BON JOVI **Bon Jovi** (Mercury)
4	—	AT WAR WITH SATAN **Venom** (Neat)
5	—	OUT ON BAIL **Legs Diamond** (Target)
6	5	ABOUT FACE **David Gilmour** (Harvest)
7	3	1984 **Van Halen** (Warner Brothers)
8	8	VICTIMS OF THE FUTURE **Gary Moore** (Ten)
9	20	ELIMINATOR **ZZ Top** (Warner Brothers)
10	6	THROUGH THE FIRE **HSAS** (Geffen)
11	24	ROUGH JUSTICE **Spider** (A&M)
12	13	DON'T GET MAD GET EVEN **Samson** (Polydor)
13	—	LINE OF FIRE **Headpins** (MCA)
14	9	OUT OF THE CELLAR **Ratt** (Atlantic)
15	12	PYROMANIA **Def Leppard** (Vertigo)
16	30	SCRIPT FOR A JESTER'S TEAR **Marillion** (EMI)
17	—	GRACE UNDER PRESSURE **Rush** (Vertigo)
18	18	LIVE **Bernie Tormé** (Zebra)
19	7	METAL QUEEN **Lee Aaron** (Roadrunner)
20	42	THE THIRTEENTH DREAM **Spirit** (Mercury)
21	19	HAWKWIND **Hawkwind** (Liberty)
22	14	SLIDE IT IN **Whitesnake** (Liberty)
23	22	LIVE & LET LIVE **Twelfth Night** (Music For Nations)
24	11	THE SENTINEL **Pallas** (Harvest)
25	23	HOLY DIVER **Dio** (Vertigo)
26	—	MAKIN' THE POINT **Franke & The Knockouts** (MCA)
27	16	HAIL TO ENGLAND **Manowar** (Music For Nations)
28	10	GREAT WHITE **Great White** (EMI America)
29	15	VIOLENCE & FORCE **Exciter** (Music For Nations)
30	—	STREET TALK **Steve Perry** (Columbia)
31	17	UNCHAINED **Thor** (Ultra Noise)
32	34	LIVE SPEED ON ICE **Talas** (Combat)
33	25	THE RODS LIVE **The Rods** (Music For Nations)
34	27	ANIMAL GRACE **April Wine** (Capitol)
35	—	HOT SHOT **Pat Travers** (Polydor)
36	44	CAT DANCER **Sandy Stewart** (Modern Records)
37	26	PENETRATOR **Ted Nugent** (Atlantic)
38	28	CRUSADER **Saxon** (Carrere)
39	32	HEADING FOR A STORM **Vandenberg** (Atco)
40	35	PRICELESS **Lisa Price** (Mirus)
41	—	FIRST BORN **Baby Tuckoo** (Ultra Noise)
42	29	THE AMAZING KAMIKAZE SYNDROME **Slade** (RCA)
43	21	TAKEN BY STORM **Bronz** (Bronze)
44	41	90125 **Yes** (Atco)
45	37	BALLS TO THE WALL **Accept** (Portrait)
46	39	TOUR DE FORCE **38 Special** (A&M)
47	31	GUITAR ALLEY **Santers** (Ready Records)
48	—	GREATEST HITS **Golden Earring** (Polydor)
49	36	FISTFUL OF METAL **Anthrax** (Music For Nations)
50	40	WHITE FLAMES **Snow White** (Towerbell)

TOP ROCK & HM ALBUMS

15 Years Ago (May 3, 1969)

1. GOODBYE **Cream** (Polydor)
2. ON THE THRESHOLD OF A DREAM **Moody Blues** (Deram)
3. LED ZEPPELIN **Led Zeppelin** (Atlantic)
4. THE WORLD OF BLUES POWER **Various** (Decca)
5. ROCK MACHINE I LOVE YOU **Various** (CBS)
6. YOU CAN ALL JOIN IN **Various** (Island)
7. THOSE WHO ARE ABOUT TO DIE WE SALUTE YOU **Colosseum** (Fontana)
8. FAMILY ENTERTAINMENT **Family** (Reprise)
9. BLOOD, SWEAT & TEARS **Blood, Sweat & Tears** (CBS)
10. GUTBUCKET **Various** (Liberty)

10 Years Ago (May 4, 1974)

1. OLD, NEW, BORROWED AND BLUE **Slade** (Polydor)
2. THE HOOPLE **Mott The Hoople** (CBS)
3. QUEEN II **Queen** (EMI)
4. DARK SIDE OF THE MOON **Pink Floyd** (Harvest)
5. BURN **Deep Purple** (Purple)
6. SELLING ENGLAND BY THE POUND **Genesis** (Charisma)
7. SLAUGHTER ON 10TH AVENUE **Mick Ronson** (RCA)
8. A NICE PAIR **Pink Floyd** (Harvest)
9. BRAIN SALAD SURGERY **ELP** (Manticore)
10. TALES FROM TOPOGRAPHIC OCEANS **Yes** (Atlantic)

5 Years Ago (May 5, 1979)

1. BLACK ROSE **Thin Lizzy** (Vertigo)
2. BREAKFAST IN AMERICA **Supertramp** (A&M)
3. DIRE STRAITS **Dire Straits** (Vertigo)
4. MANIFESTO **Roxy Music** (Polydor)
5. BAT OUT OF HELL **Meat Loaf** (Cleveland)
6. OUT OF THE BLUE **Electric Light Orchestra** (Jet)
7. THE MARK 2 PURPLE SINGLES **Deep Purple** (Purple)
8. OVERKILL **Motörhead** (Bronze)
9. VAN HALEN II **Van Halen** (Warner Bros)
10. LOVEDRIVE **Scorpions** (Harvest)

IMPORT ALBUMS

1. OUT ON BAIL **Legs Diamond** (Target)
2. THROUGH THE FIRE **HSAS** (Geffen)
3. OUT OF THE CELLAR **Ratt** (Atlantic)
4. METAL QUEEN **Lee Aaron** (Roadrunner)
5. MAKIN' THE POINT **Franke & The Knockouts** (MCA)
6. STREET TALK **Steve Perry** (Columbia)
7. HOT SHOT **Pat Travers** (Polydor)
8. CAT DANCER **Sandy Stewart** (Modern Records)
9. PRICELESS **Lisa Price** (Mirus)
10. GUITAR ALLEY **Santers** (Ready Records)

PLAYLIST . . . PLAYLIST . . . PLAYLIST . . . PLAYLIST . . . PLAYLIST . . . PLAYLIST . . . PLAYLIST . . .

XAVIER RUSSELL

'STREET ANGEL' Kidd Glove (track from 'Kidd Glove' LP on Morocco import)
'WALK AWAY' Legs Diamond (track from 'Out On Bail' LP on Target import)
'ONE GOOD REASON' Franke & The Knockouts (track from 'Makin' The Point' LP on MCA import)

MALCOLM DOME

'OUT ON BAIL' Legs Diamond (Target import)
'GRACE UNDER PRESSURE' Rush (Vertigo)
'ROCK IT OUT' Pia Zadora (Curb 12" 45 import)

DANTE BONUTTO

'OUT ON BAIL' Legs Diamond (Target import)
'GRACE UNDER PRESSURE' Rush (Vertigo)
'LET THE BLOOD RUN RED' Thor (Ultra Noise 45)

GEOFF BARTON

'RED LENSES' Rush (track from 'Grace Under Pressure' LP on Vertigo)
'OUT ON BAIL' Legs Diamond (Target import)
'WAR IS HELL' World War III (demo)

LOCAL CHART

1 DEFENDERS OF THE FAITH **Judas Priest** (CBS)
2 HEAD FIRST **Uriah Heep** (Bronze)
3 LETTIN LOOSE **Heavy Pettin** (Polydor)

4 ELIMINATOR **ZZ Top** (Warner Bros)
5 THE WILD, THE WILLING & THE INNOCENT **UFO** (Chrysalis)
6 HOLY DIVER **Dio** (Vertigo)
7 VICES **Waysted** (Chrysalis)
8 PYROMANIA **Def Leppard** (Vertigo)
9 PIECE OF MIND **Iron Maiden** (EMI)
10 BUILT TO DESTROY **MSG** (Chrysalis)
11 CORRIDORS OF POWER **Gary Moore** (Virgin)
12 KILLING MACHINE **Judas Priest** (CBS)
13 ANIMAL MAGNETISM **Scorpions** (Harvest)
14 BARK AT THE MOON **Ozzy Osbourne** (Epic)

15 BALLS TO THE WALL **Accept** (Portrait)
16 90125 **Yes** (Atco)
17 THE OFFICIAL BOOTLEG **Stampede** (Polydor)
18 SAMURAI **Grand Prix** (Chrysalis)
19 IRON MAIDEN **Iron Maiden** (EMI)
20 RISING **Rainbow** (Polydor)

Compiled by Alan Rouse & The Captain Quickdraw Disco Show, Oxford.

Anyone wishing to have their chart/radio playlist published in *Kerrang!* should send a copy to: ***Kerrang!* Charts/Radio Playlists, 40 Long Acre, London WC2.**

Musos PLAYLIST

EUAN LOWSON (PALLAS)

'HERE COME THE WARM JETS' Brian Eno (Island)

'AFRIKA' Nina Hagen (CBS)

'LOVE IT TO DEATH' Alice Cooper (Warner Bros)

RUDY SARZO (QUIET RIOT)

'TARKUS' ELP (track from 'Tarkus' LP on Manticore)
'CLOSE TO THE EDGE' Yes (track from 'Close To The Edge' LP on Atlantic)
'DONNA LEE' Jaco Pastorius (track from 'Jaco Pastorius' LP on Epic)

EXTRA Kultcha

STAND BY FOR ACTION

Puppet mogul GERRY ANDERSON reveals some tricks of his trade.

SATURDAY AFTERNOON strolling down The Mall, taking my constitutional – and the sun is out!

It's so very warm that I should be taking a swim or perhaps a little lie down in Trafalgar Square with a huge *99 Cornet* glued to my kisser. But NO! I have important business ahead, an appointment with 'Mr Supermarionation' himself, Gerry Anderson.

Yes, it is he, the producer whose dream has always been to remake 'Ben Hur' but has had to content himself with gaining fame as the pioneer of puppeteering futuristic TV adventure series like *'Thunderbirds', 'Captain Scarlet', 'Joe 90', 'Stingray'* and, most recently, the ill-starred *'Terrahawks'*. Anderson is lecturing inside the dark and steamy portals of London's ICA, giving a word or three to the wise.

The clan-like gathering of Kate Kestrel kultists and Scott Tracey troubadours ranges from the weeniest three year olds (like the one I had blowing spit bubbles in my ear) through people in their 20s and 30s, right up to the silver-haired pensionable minority.

The afternoon begins with the entire audience greeting Anderson's appearance with a wild cry of "Happy Birthday, Gerry!" The man is visibly taken aback and mutters something like "how the hell do they know that?" into his breast pocket microphone.

Anyhow, introductions over, we are treated to the first of two episodes from *'Terrahawks'*, as yet unseen on TV. The first, entitled *'Operation SAS'*, concerns the kidnapping of Kate Kestrel by the grotesque and hapless Youngstar whilst she's in the middle of a recording session with producer Stu Dapples. She's eventually rescued SAS style, or so we are told, by the constantly vigilant Dr 'Tiger' Ninestein and a couple of Zeroids.

Humour seems to be the name of the game with the *'Terrahawks'* series unlike, say, *'Thunderbirds'* where the action was always dangerous, always a threat, and the gargoyle-space-suited enemies were genuinely weird and supernatural. *'Terrahawks'* is self-consciously *contrived* to be funny and full of in-jokes. *'Captain Scarlet'* and its ilk were always played straight and that could be why Anderson's latest series can hardly be termed a commercial success. Not yet.

Still, the cult-heads lap it up and roar praise every time Stu Dapples, the real hero of *'Terrahawks'*, opens his mouth, spilling forth lines like "really freaky, like, this all is, man, I mean . . ." (*Sounds like a Mick Wall script – Ed*).

The second episode, *'Play It Again, Sram'* ('Sram'? 'Mars' spelt backwards), is equally ridiculous, equally trite, equally well filmed . . . Look, ma, no strings . . . ?

At the end of the screenings Anderson gets up to introduce a few of "his friends" and out pop *'TH'* characters Zelda (boos and hisses) and Youngstar (shrieks of glee from the infants), as well as *'Thunderbirds'* star Parker (enormous cheers from the house) on the arms of *'Terrahawks'* team members Bob Bell (Associate Producer), Steven Beggs (Special Effects Director) and Jan King (Chief Puppeteer).

Anderson grins and invites the audience to ask any of those burning questions they've always, always wanted answered. A mass of hands reach for the sky.

The kids want to know how the asteroids are made, how the space flight sequences are filmed and so on. The big kids are more interested in finding out . . .

Is *'Thunderbirds'* arch villain The Hood still alive and roaming the globe?

"Yes," says Anderson, a mischievous grin flickering across his lips. "Only he's changed his name to Arthur Scargill!"

Was there a *Mrs* Jeff Tracey in *'TB'*?

"I suppose there must have been, only we were never introduced, I regret to say."

Did Troy Tempest (*'Stingray'*) marry Marina in the end or . . . ?

"I can't say I honestly know. I try never to poke my nose into the private lives of the puppets."

Has *'Terrahawks'* been successful?

"Um, well it's really too early to say." Gerry starts to look a mite uncomfortable . . .

And why did he go back to using puppets, having worked with humans in *'Space 1999', 'UFO'* etc?

"Primarily, we are film-makers. That is, we don't strictly make *puppet* films. If someone asked us to make a feature film, for instance, using human actors we would be very interested."

You can see this is a sore point, so we shan't dwell here on kommercial konsiderations . . .

The questions fly back and forth and Anderson only looks happy when he's answering technical questions from the weenies. After all, that's his big market.

MICK WALL

ZELDA: boos and hisses. ***Pic Peter Cronin***

IRON MAIDEN head out on a 21-date UK tour during September/October, dates for which are: **Glasgow Apollo September 11, Aberdeen Capitol 12, Edinburgh Playhouse 13, Newcastle City Hall 15, Sheffield City Hall 17, Ipswich Gaumont 18, Leicester De Montfort Hall 20, Oxford Apollo 21, St Austell Coliseum 22, Bristol Hippodrome 23, Manchester Apollo 25/26, Hanley Victoria Halls 27, Nottingham Royal Concert Hall 29, Cardiff St David's Hall 30, Birmingham Odeon October 2-3, Southampton Gaumont 5, London Hammersmith Odeon 8/9/10.**

Tickets will be on sale from May 12.

The band's forthcoming album, which has just been completed at Compass Point Studios in Nassau with producer Martin Birch, will be mixed in New York and is likely to be issued before this trek begins. It's titled 'Powerslaves', and once again has a cover designed by Derek Riggs. However, it's uncertain whether or not it will feature the infamous 'Eddie'. Official Maiden sources are playing their cards close to their chest-wigs, hinting only that the sleeve will be "different".

Maiden precede their British tour by playing selected open-air festivals in America and then appearing live in Greece, Yugoslavia, Italy, Spain, Scandinavia, Holland and Belgium. And, following the UK shows, they return for more Euro gigs, before undertaking a full schedule of US dates.

MALCOLM DOME (pic ROSS HALFIN)